Louis N. Parker on the Historical Drama

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THE NEW YORK

DRAMATIC MIRROR

VALLI VALLI

Trials and Troubles of the Musical Conductor

Snapshots of Characters and Scenes Which in Part Tell the Stories of Five of the Most Popular Plays Now Current at the New York Playhouses :: :: :: ::

SALLIE FISHER AND LESLIE KENYON
IN "THE WOMAN HATERS"

EUGENE O'BRIEN FRANCES STARR ALBERT BRUNING
THE "CASE OF BECKY"

CRICHTON RUSSELL AND HELEN MAC GREGOR
IN "A SCRAPE O' THE PEN"

GLADYS HULETTE MARIE PAVEY ALICE BRADY BEVERLY WEST
IN "LITTLE WOMEN"

HELEN F. COHAN JERRY J. COHAN GEO M. COHAN
IN "BROADWAY JONES"

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DRAMATIC MIRROR

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PLAYS WITH HISTORIC BACKGROUND

THE PAST IS A NEGLECTED FIELD, SAYS LOUIS N. PARKER

THE apartment was too quiet and refined to boast of comfort, but it would allow a person to see comfort in its furnishings. The rich, green rug, brightened over there by a broad sweep of sunlight, big, easy chairs with cushions of the same luxurious green, a couch to match, a table for magazines and books, and another for manuscript, all these fitted into the picture of an ideal room for a gentleman writer, who loved leisure without seclusion. Only the corner of a suit case, peaking from around the head of the couch, suggested transient hotel life, but one could forget that by lounging on the couch, just what one would be most likely to do. For only a few feet away in a Morris chair sat the man who gave us the delights of Rosemary, Pomander Walk, and Disraeli, the genial Louis N. Parker himself.

His pleasure was evident that another should find the apartment so pleasant. "We have," he said, "most of the material comforts here, and it's a good place to enjoy life quietly. What more could I ask? There's the sunshine," then a glance out another window towards skyscrapers for block after block, "Of course I would prefer a real view, but I can get that back in England."

Somehow the statement suggested the viewpoint of a man who could turn from the restless, surging life of to-day that we try to interpret, so painfully at times, back to "the days of old," where he has perspective at least. He has found there not only charming idylls, but big themes, the romance of great men in tremendous conflict, and even now his Drake is stirring England. But if you wish to hear him tell of it, do not by any chance refer to his as historical plays; remember, as you value his good graces, that his are plays with historical background.

It is not that Mr. Parker bothers about small matters, but merely that he detests the prententious, and "historical plays," as applied to his own work, he considers pretentious. This danger past, another was impending from a reference to Drake as a patriotic play. "The wrong impression seems to have gone out about Drake. It is not a jingo play, merely a drama of the Elizabethan times in which Drake and other characters say what was appropriate to the time. The newspapers have given the impression that these speeches also have an application to the present, but I have nothing to do with that.

"When I came to study Drake I found how little people knew about him. If you asked the average man of culture to tell you of Drake's career, he would think a minute, and answer that Sir Francis was a naval hero. And, oh, yes, he played a game of bowls."

The Englishman's memory for school book knowledge would appear to be no better than our own. That meant novelty, and something was asked if the theme of Drake was not far enough removed to appeal as something new.

Mr. Parker said he had guessed that: "It is known, and yet it isn't familiar. After all, that is about the right combination for a theme, in the present, as well as in the past. History is full of such stories. In fact, I think that history has been overlooked as a source of themes. That was impressed on me most forcibly when I was preparing a series of pageants, which helped, by the way, to prepare for Drake. I was constantly turning up incidents which would make the foundations for all kinds of plays, but they had to be compressed into a few minutes to fit the scheme at that moment."

"Isn't the cost of production an obstacle to historical—excuse me—plays with a historical background?"

"Only as it is made an obstacle. My private opinion is that producers often spend too much money

LOUIS N. PARKER,
Author of "Pomander Walk," "Disraeli," "Drake," and Other Successful Plays.

on spectacular features that are not necessary. Costumes, of course, and scenery should be correct, but they do not need to be magnificent. It is not so much a matter of buttons, as of atmosphere."

"Are there many criticisms about the details, the buttons?"

The question seemed to awaken memories of ludicrous happenings, for Mr. Parker chuckled. "I surely do get them. The latest came a few days ago, when some wooden headed antiquarian wrote to all the London papers protesting that I had used steps for old St. Paul's. Of course I used them because I wanted characters to stand on them. What should we do in a case like that? Stop the play, and close up the theater? Hardly. It is too much fun to read the criticisms."

"But the essential parts of the picture, isn't there infinite drudgery in searching for them?"

In the same playful spirit he answered, "Work, yes. But there's lot of fun, too, collecting books and engravings. Then when you write your play, if it doesn't succeed, you have your library and engravings, anyhow. That's one advantage in writing plays of history. I like to read the books myself, but I can't do it all, and when there is anything I want to know I get help. It took me three months in this way to write Drake, including the time spent in studying the period."

He spoke of this remarkable accomplishment in an offhand manner as if it were a trick hardly worth mentioning. Before the sentence was completed he had reached for a box of those very commendable cigarettes, and offered them for the second time, which gave an opportunity, also, to discover the variety. There it was on the label, in neat gilt letters, "Rosemary." Were they named after the play? Yes, he acknowledged they were, but he added modestly that people had probably forgotten Rosemary by this time. He changed the subject back to the play of history: "One of the greatest barriers in the way of dramatic writers who desired to treat of the past has been that they felt they had to use blank verse. Now the trouble with blank verse is that you are bound to write more than you intended. To fill in the lines here and there it is perfectly natural to add a few words, and then stretch out an ordinary speech into a longer one until the characters are talking as no mortals ever did. And then the form of verse itself, although it looks easy, is so difficult that only a great poet can use it without becoming tiresome. Personally, I think that Shakespeare is the only poet in our language who has used blank verse—Shakespeare or Bacon, if you prefer—and he is the only writer who has been able to use it without burying comedy. Whenever you use blank verse you run the risk of putting your audience to sleep, because there is no denying that the iambic meter in long stretches is soporific. If Swinburne had written his dramas in prose, I believe they would have succeeded, because he wrote some remarkable drama, but as long as he didn't, he is read, and only by a few."

"Still I confess that I was sorely tempted to write Drake in blank verse, and I had to wrench myself to decide on prose. I thought I would rather have the characters talk as they did in those times, and I put several of the exact speeches into their mouths."

There was another pause for uninterrupted enjoyment of those cigarettes, and the interviewer spoke next, to ask about the new play for Madame Simone. It, too, has historical background, the court of Louis XV, with Marechal de Richelieu, Chevalier de Lussac, and other historical figures. Madame Simone is to take the part of the Baroness Sophie Linden.

"And after this play?"

Mr. Parker answered, "I am working on another, but I may not finish it in time for this season. It, too, has an historical background."

Something was said about collaboration with Devere Stackpole on the play which the Liebler Company will produce for Madame Simone. Mr. Parker explained that there had been a wrong impression about that, for the new play is founded upon a novel by Mr. Stackpole, but as for collaboration, "No more of that. It doesn't satisfy anyone."

"And no more translations?"

"No more translations. It is all right for an apprenticeship, to learn technique, but I want no more of it."

Of course no one would want him to go back to it, not while he writes noteworthy plays, and successful. But Mr. Parker will not accept compliments along with the royalties. "Why, my dear fellow, I have written over fifty plays, and only ten of them have been successes. Of those ten only five have been real successes, Rosemary, Beauty and the Barge, Pomander Walk, Disraeli, and Drake."

Five plays, when you come to figure it up, is a larger number of financial successes than most of the other leading English dramatists have had. They are still in the running, but so is Mr. Parker, unless he changes his occupation. In one of those gay humors which flashed up every few moments, he exclaimed, "I am only in my second life, now, you know. I was a musician for twenty years, I've been a playwright for twenty years. I wonder what I'll be next. A cat has nine lives. Why can't I have nine?"

Perhaps when he reaches the ninth he will turn back to playwriting and put on a historical play—beg pardon, a play with the historical background of 1912. Who knows? Perhaps blank verse will be in fashion then for description of the Bull Moose.

D. H. WALLACE.

THE MAN WITH THE BATON

JOHN LUND, WHO USHERED FRITZI SCHEFF INTO THE WORLD OF COMIC OPERA, TALKS ON THE TRIALS OF THE OPERATIC CONDUCTOR

PEOPLE high in the musical world are notoriously hard to approach, and the ordinary interviewer draws near them in fear and trembling. But you can set all unpleasant anticipations at rest if you intend to have a chat with John Lund, the well-known musical director, now conducting The Woman Haters, for he will probably invite you to lunch and discuss all your questions with the easy informality of a personal friend. Under the warming influence of a mild Havana and a demi-tasse I had rather a good opportunity to observe Mr. Lund closely, and my constant reflection was how anyone could by any chance mistake his profession. He is every inch the orchestra leader. Born in Hamburg and musically educated under the best masters in Leipsig, there is still a suspicion of German accent in his deep voice. Mr. Lund is a well built man, of somewhat impressive appearance, with abundant white and iron gray hair combed straight back on his head, and a healthful ruddy complexion. He wears thick glasses, through which he eyes you with friendly inquiry. Yet you feel that the fate of many a good operetta will (as indeed it often has in the past) depend quite entirely upon him. Mr. Lund himself confirms your impression of the importance of the orchestra leader.

"Too many managers," he said, with a reminiscent smile, "underrate the value of a good director of the orchestra in musical plays. The temptation to save money by procuring a mediocre man is almost irresistible. Yet any singer in operetta will tell you that nothing inspires him with confidence so much as the alert attention and smiling cheerfulness of the orchestra conductor. During my seven years with Fritzi Scheff we, of course, had our little tiffs, and I remember that my most effective way of punishing her was to ignore her completely when she was on the stage and to pretend to look the other way when she sang. But the effect on the audience of a good orchestra, ably led, is even more important than the effect on the players. If the music is skillfully rendered the audience departs in high good spirits, but seemingly not mindful of what has contributed to its enjoyment. If, on the other hand, the music is not well directed and harmonized, the audience is quick to discover the cause of the trouble and to voice its dissatisfaction. From a purely financial point of view, managers of musical pieces would do well to select carefully the orchestra conductor and not to begrudge any expense incident upon obtaining an all-round excellence in the playing of the music. Why, the director is the interpreter of the composer's work and meaning—he accentuates the rhythm, defines the tempo, arranges the blending of the chorus voices—in fact, it is the musical conductor who gives color to the whole performance. We know how intangible a thing is charm, how difficult to lay hands on—well, it is the musical director who can sometimes render an intrinsically stupid show charming, although more often it is the musical director who destroys the charm of dainty and graceful music. Composers are consequently almost more desirous of an able conductor"—and I recall that Victor Herbert always tries to obtain Mr. Lund's services for his new musical pieces—"than they are of able singers. For it is part of the function of a good director to disguise bad voices. Don't forget that this same power behind the throne, as it were, selects the chorus, and often has to arrange new entrances and exits for effective musical details. Sometimes he may even have to rewrite or rearrange them in instances where the composer is not himself in attendance on the rehearsals—and it is in such instances, among others, where the value of a competent and trained conductor makes itself evident. Many managers, who are otherwise alert, forget the tremendous importance of these details, which to them seem minor and insignificant. Only a steady succession of failures can impress upon some managers the value of the musical conductor."

Mindful both of Mr. Lund's experience as the founder, organizer and director of the Buffalo Symphony Orchestra and the strange antics and contortions which certain musical directors seem to think praiseworthy and indispensable, I awaited with interest Mr. Lund's answer to the question, "What, in your opinion, constitutes a good conductor?"

"I have always maintained," he replied, with earnestness, "that a conductor is worth while in exact proportion to his unobtrusiveness. In other words, the less occasion you have to notice the man with the baton—other things being equal—the better he is. To get this smoothness of performance is the most difficult part of my work. With foreign scores, the different instrumental parts are often badly copied and much correction and adaptation are required."

But I really was not paying attention. Mr. Lund's remark about the necessity of unobtrusiveness in the orchestra conductor recalled that most obtrusive, dominant and generally conspicuous of figures in a musical show, namely (but do I need to name her?)—the chorus girl. I asked Mr. Lund his opinion of that Broadway institution. His answer took the form of warm defense.

"No class of people work harder than ordinary chorus girls. Generally, too, their pay is absurdly low. And I want to say, in defiance of the common tradition, that the girls are more ambitious and will work harder if the piece is a good one, no matter how difficult the singing required of them, than when the quality of the composition is common and cheap. Of course there is sometimes a conflict between what I want and what the managers want"—here Mr. Lund chuckled—"and once when I put all the good singers, according to my own heart, into group A and all the poor ones into group B, the manager discovered all the attractive and handsome girls in the group I had so carefully discarded. Naturally there was something of a tiff, and since then"—with another chuckle—"I have learned to compromise. But I do not wish

JOHN LUND
Foremost American Conductor of Comic Opera

to imply that good looks and good voices never go together; the number of pretty women who can sing in spite of their prettiness is remarkable."

"And have you no trouble with the so-called artistic temperament?" I asked, in firm expectation of a series of harrowing experiences. But Mr. Lund only smiled confidentially.

"I classify in three sections," he explained. "When an ordinary chorus girl makes a fuss, I call it impudence; when a young lady drawing a hundred dollars a week makes a fuss, I call it imprudence; but when a star defies me, I have to admit that it is the artistic temperament."

With some hesitation I introduced the subject of that eternal mystery, the chorus man. Mr. Lund dismissed him with a gesture that relegated the chorus man to the limbo of unexplained and inexplicable classes: "Where the chorus man comes from or where he goes to after a show disbands I am wholly at a loss to say. He is the unsolved equation, the perpetual unknown quantity in theatrical life."

And now for the serious part of the interview. Ordinarily, when you question people about the future of the art in which they are interested, they will plunge into the most pessimistic prognostications about the future. This is liable to happen whenever the person interviewed is an especially successful singer or writer. And by the contrariness of human nature, the struggling artist in the garret will paint the next decade in the rosiest colors. Mr. Lund has had a successful career of orchestra directing himself, and among numerous other works he has composed a chorus which was sung by six thousand voices in Philadelphia at the National Saengerfest last Summer. But he is as optimistic as the most humble and least known of young artists.

"Now of all times we ought to look for a great work by some American composer. Conditions are certainly ripe for him. Viennese operettas have weaned the public for good from the tinpan jingles of ordinary musical comedies, and the slapstick style of humor is rapidly going out of date. The public demands a consistent and intelligent story. It also demands a clean libretto, such as that of The Woman Haters, and it is becoming refreshingly fussy in its insistence upon good voices. We are ready for the 'scores' of such composers as Victor Herbert (whose Mademoiselle Modiste I regard as a light opera classic) and Irenée Bergé, a comparatively unknown but certainly a well-trained and very able composer. At any rate, I hope the time will not be long before operetta by American composers becomes a force in our theatrical life worthy of serious consideration. And I am morally sure that a popular movement is now in progress towards the rejection of the cheaper type of musical plays."

H. E. STEARNS.

ARTHUR SCHNITZLER.

Arthur Schnitzler is fifty years old. When Anatol was written he was about thirty. Since then he has published nearly twenty volumes—dialogues, one-act plays, long plays, short stories, and two novels. Anatol was immediately successful. The Viennese critics spoke of its good humor, its easy impertinence, its touch of melancholy, the light mockery which Schnitzler was even readier to turn against himself than upon other people. All this, they said, is so like Vienna and yet so new.

"So like Vienna and yet so new"—that is one of the things people still say about Schnitzler. For the newness is as new as ever, and has still a little mystery. Schnitzler is one of the clearest among writers of German, yet his books have meanings which change their colors in different lights, so that only an unsympathetic or an unintelligent reader is ever sure that he wholly understands. Hermann Bahr, an old friend, who has dedicated one of his books to "my dear Arthur Schnitzler," does not pretend quite to understand. These four plays, he has said of the volume called "Lebendige Stunden"—we are making only a rough paraphrase of his words—excite a thousand thoughts and feelings in us, but in such a way that each of them is softened and changed by the one that follows. The poet's function is by his words to make us feel more than words can express.

Perhaps it is this peculiarity which has so far kept Schnitzler from being widely popular in this country or England. Yet one is not sure. His short stories, though not more interesting than his long novel, "Der Weg ins Freie," or than such a play as Der Einsame Weg, are in our opinion more perfectly accomplished. In them Schnitzler succeeds most thoroughly in doing exactly what he wants. And several of them are extraordinarily exciting. It is hard to read such little intense masterpieces as "Ein Abschied," "Die Toten Schweigen," or "Leutnant Gustl," without holding one's breath. Seldom has any author succeeded as Schnitzler has succeeded here and in "Sterben," in being both almost unbearably exciting and also profound.

Yet it may be another peculiarity which has postponed Schnitzler's wider fame. Are his people, judged as most of us judge real persons, either good or bad? It is quite plain that Schnitzler does not divide them into good and bad. Such a division would not interest him. Many of his men and women have a grace of nature which survives their "worst" deeds. And he wakens, in sympathetic readers, feelings which for the time he can make appear more important, more fundamental, than a feeling for right and wrong. Perhaps that explains why he has seldom been among the best sellers.—New York *Globe*.

SALLIE FISHER OUT OF THE CAST.

Sallie Fisher has retired temporarily from her role in The Woman Haters to rest her throat. She has been suffering from a cold ever since the opening in New England, and stops now only because of strict doctor's orders, much to the regret of her many friends. Sophye Barnard goes into her part.

THE HAPPY ENDING

CASE OF THE GREAT MAJORITY VS. THE SMALL MINORITY

THE GREAT MAJORITY and the *small minority* are unalterably opposed regarding every matter under the sun. Very naturally they are opposed as to the happy ending. The G.M. is for the happy ending, first, last and always; the *s.m.* acquiesces, somewhat reluctantly, in the happy ending, when it appears plausible; when (to quote from the *s.m.*) "it is not dragged in by the hair," adding—and herein lies the sting—*that it usually is*. The G.M. fiercely resents this imputation, and the contention is bitter and lasting.

"Life is sad enough," says the G.M. "I go to the theater to be amused." It is not necessarily to laugh, you observe, though laughing shows are first favorites. The G.M. will cheerfully witness a plain presentation of all the struggles and problems known to mankind, providing only that the play be quite comprehensible to its average understanding and—that the people it takes to its heart, during the progress and unfolding of said struggles and problems, shall come out all right in the end. As a token that the G.M. is not wholly implacable, it should be admitted that it sometimes approves a play that is not entirely comprehensible to its average understanding. "A little on the high-brow, but all right!" says the G.M. It is needless to say that this play has a happy ending, for the G.M. is adamant where the ending is concerned.

Now whether author, manager and actors sympathise or not, with the predilection of the G.M., the names of those who acknowledge it are legion. Out of regard for the wishes of the G.M., actors and managers have counselled and authors have permitted radical changes in the endings of plays. Handsome young heroes have been brought back to life, beautiful though erring heroines have been spared the final catastrophe, and given another chance. Indeed, how can a manager, unless he is addicted to "Lar Poor Lar," as some wag has it, afford to disregard the dictates of such a powerful client as the G.M.?

Not many years ago a ripping, romantic play, with a handsome and favorite actor for star, was given its first presentation in the Athens of these United States (sometimes designated "The Hub"). The innumerable worshippers of the star filled the theater, but when in the last act he was shot to death, their lamentations of disapproval were manifold. For one whole week the management persisted in having him shot. The G.M. got wind of this apostacy and refused to attend. On Monday night of the second week this sign, in big print—bright red—was displayed at the door:

"THE PLAY HAS BEEN GIVEN A HAPPY ENDING."

In Brown's play Everywoman, the ending was changed to please the G.M. and the woman was brought safely home, after her vain quest for happiness, which it must be conceded led her quite close to the brink of the abyss, only to find Love awaiting her.

Now the author, while he may not have denied the poor Woman all human love, did not visibly present Love in the guise of an actual lover, who had patiently waited for her throughout her devious wanderings. The truth is that the author had disposed she should walk, for the remainder of her days, with a meek and humble sisterhood, who while admirable in their attributes, would not satisfy *anywoman* as steady companions. It may be doubted whether the G.M. noted the inconsistency of a virile young man calmly waiting at the hearth for Everywoman to taste life and grow weary of its savor, ere she returned to his arms. Perhaps the G.M. assumed, with matter-of-fact reasoning, that he had not stayed there all the time. And the G.M. undoubtedly does know Everywoman.

A fine play in which the concession to the G.M. was consistently and artistically made was Tess of the D'Urbervilles. In the novel, Hardy allows Tess to be taken off by the officers of the law, and the book ends with a little black flag fluttering from the roof of the prison, in token that the law has had its grim way with poor, suffering Tess. The play, as acted by Mrs. Fiske, ends at Stonehenge, in the early morning, with the officers closing in on their prey. Tess, with her face turned towards the dawn, exclaims, "The sun is rising!" There is promise here that robs the end of its black despair.

The great Spaniard, Guimerá, was so much impressed by the hopeful and buoyant temper of American audiences, as described to him by an American, that recently he departed from his usual custom of depicting only the tragic in humble life, and wrote a three-act play in which a murder, which would appear inevitable, is averted by a child calling his father's name. Although the scene is laid in Spain, Guimerá calls this his American play.

When Tamayo y Baus, another famous Spaniard, was admitted to the Spanish Academy, he embodied, in his confession of faith, the following conviction: that while it is desirable in art to adhere closely to a truthful representation of life, both in its bright and sombre aspects, if the dramatic author permits himself any exaggeration whatever, as doubtless he must, he should throw his high lights on the noble, rather than on the base in humanity, thus inciting the spectator to higher and better thoughts. His plays, while they would perhaps not quite meet the requirements of the G.M., have invariably a sort of uplift, at the end, that carries the imagination into realms of beauty, precluding sadness. In this he approaches Shakespeare, with whom Spanish critics are fond of comparing him.

In presenting the case of the *small minority*, it should be said right here that absolutely nothing is implied in its taking second place instead of first in this debate. If the G.M. assumes any unfair advantage on this account, the following ancient and properly revered maxims are commended: "Last but not least." "The last shall be first." "Little, but oh my!" "The truth is, that the *s.m.* can be terrible at times, and if it can not ditch the triumphal car, set in motion by the G.M. to blazon the lure of the happy ending, it can and does sometimes put a spoke in the wheel. Some powerful critics—not all—belong to the *s.m.*

The *s.m.* is of course vastly more discriminating in its judgments than is the G.M., which openly and flippantly dismisses serious dramatic criticism. Nay, the G.M. boasts that it is ignorant of artistic values, but that "it knows what it likes." The *s.m.*, on the contrary, insists on art in the theater, and, as has already been intimated, will even witness with equanimity a happy ending, providing the canons of art have been rigorously observed. And while the *s.m.* agrees that certain situations, like certain personalities, tend toward a happy ending, it also contends that in real life the episodes that provide fit material, at least for serious drama, end frequently in a way quite the opposite of happy. Then too, the *s.m.* informs the G.M., the episode presented in the play does not round out the lives of the people implicated, while it undoubtedly does have a part in shaping their lives.

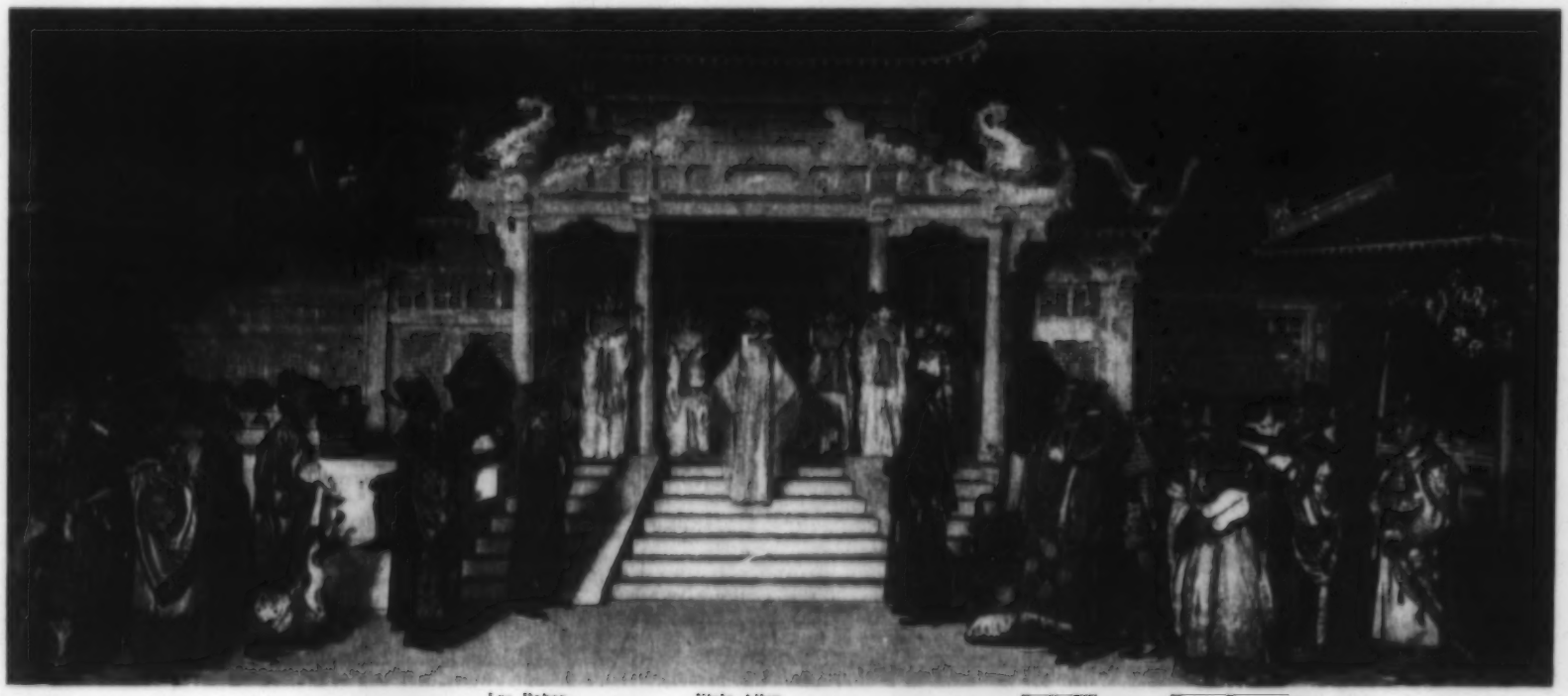
The s.m., being more philosophical and introspective, knows that hearts seldom break—beyond being tolerably mended—and that, no matter how much of a muddle the playwright leaves his people in, given sound limbs and a good appetite, they will somehow manage to get along. Time heals all wounds! Men and women grow bigger through stress and sorrow! There is even hope for the man who is sent to prison.

So argues the *s.m.*, and that is why it commended Owen Kildare's Regeneration, not without cause. Many a man has "done his bit," many a wife or sweetheart has been true. Mamie Rose was that kind, beyond the shadow of a doubt. But the G.M. preferred Armstrong's Alias Jimmy Valentine, which with all its charm the *s.m.* sadly but firmly refuses to take seriously. Yet perhaps that rich girl did win Jimmy after all. Lucky girl!

If you ask the *s.m.* for demonstration that the happy ending superstition is all bosh, they speak of Walter's The Easiest Way, and Hichens's Garden of Allah. Everybody knows that the G.M. not only approved both these plays, but that it is still progressing, in solid phalanx, to see both, in Chicago and in London. The G.M. could not tell, to save its life, why in the case of both plays it has apparently denied its own deepest convictions.

Whether the *s.m.* is quite sincere, in adducing from these two plays additional evidence for its own case must not here be discussed. Indeed it usually prefers to make out its case irrespective of a popular success, pointing to Ibsen, Sudermann, Hauptmann, Strindberg and the other great pessimists, whose mission was to

(*Continued on page* 7.)



Lee Baker Viola Allen Basil Gill Henry Bergman

ONE OF THE MANY BEAUTIFUL SCENES IN "THE DAUGHTER OF HEAVEN."

This is the first scene in Act II., outside the Pavilion of the Empress.

THE FIRST NIGHTER

"THE NEW SIN."

A play in four acts by B. Macdonald Hastings, Wallack's Theater, Oct. 15, produced by the George C. Tyler Company.

Hilary Cutts ..... Cyril Keightley
Maximilian Cutts ..... O. P. Heggie
Jim Benziger ..... Julian L'Estrange
Will Grain, M. P. ..... Harvey Braban
David Llewellyn Davids, J. P., L. C. C., M. A. B., ... A. G. Poulton
Stuart Campbell ..... Roland Rushton
Peel ..... Arthur Bowyer

An interesting drama is The New Sin, with an ingenious problem and a novel treatment. It is played by seven men. The gentler sex is not once represented. Even in the abstract, Eve has only a shadowy connection with the play. It has no love story, and yet it proved one of the most fascinating dramas of the season to those who can disregard stock phrases and certain fixed ideas that a play must have this or that to exert any intelligent interest.

The piece grips by its inherent strength and its characters. The audience gets full value, because every role is well played and every personage made to stand out clearly.

It is not easy to imagine a more unique complication than is made use of by the author, who vouches for the entire accuracy of the legal problem involved.

A rich and eccentric British manufacturer of garters not only disinherits his oldest son, Hilary, but provides in his will against any of his other eleven children obtaining the $50,000 per capita until 21 years shall have expired or Hilary has died. Now Hilary is the only one who is worth a puff a powder. The others are constitutional weaklings, and become dependent on the brother who stands between them and their inheritance. One after another they go down the social ladder to degradation as a silent reproach to Hilary for continuing to live.

A man who knows himself to be responsible for the gradual prostitution of his brothers and sisters is apt to do what any devil-may-care bohemian like Hilary ultimately announces to be his intention. He tells his two friends Benziger, a writer of melodramas, and Will Grain, a Labor M.P., that he is going to commit suicide that his family may inherit under the will.

His brother Max is the embodiment of moral weakness. Visiting Hilary on a begging mission, he has a quarrel with David Davids, an oppressor of labor by whom the boy has been discharged, and shoots him. Hilary now acts on his impulse and accuses himself of the murder to save his brother.

Here Benziger enters more actively into the problem. He suspects Max to be the real criminal, and forces the cowardly little whelp to make a confession to the authorities. Hilary is released, and returning to his flat, finds a letter from the Royal Academy of Art offering him $7,500 for a painting he has exhibited under an assumed name.

This and his late experience opens a new vista of life.

"Why?" he asks, "should I, who am the stronger, make way for the weaker—kill myself and turn lose on the world eleven human parasites who will spend their fortunes and do nobody any good?"

Max, having once been tried with Hilary and acquitted, cannot be tried a second time for the same offense. Hilary shows him the offer from the academy.

"I'll tell you what I'll do, Max," he says. "I'll pay you and the rest interest on my life. I'll buy the right to live. I've got a start now. I'll give you £100, and the same amount when the year is over."

And Max goes away rejoicing, to bring the glad tidings to his waiting brothers and sisters in the street.

It is apparent that this is a singular subject. It might easily become mawkish. But the author has happily set the story in a framework of life that adapts itself to an illumination of bright sidelights and effective characterizations of types.

Such a type is David Davids, the roue man of business, who plays valet to the bohemian artist for his *entree* to the circle of the chorus, and Stuart Campbell, the usurer—two roles played with remarkable touches of grim humor by A. G. Poulton and Roland Rushton, respectively. Indeed, the inherently somber story is told in terms of comedy, with a genial glow of humor in the person of the talkative old butler Peel, in that of Jim Benziger, the minor dramatist and bohemian, and, in fact, in Hilary himself, who takes life with its knocks and laughter as a thing to be gambled for.

The only relief against this background of bohemianism is Max, and in this character the author has created a graphic portrait of the spineless, morally decadent human derelict, as helpless in the restless tides of fortune as a stranded whale. The performance of Mr. Heggie in this part was admirable. Both Keightley and L'Estrange were forceful and effective, especially the former as Hilary, by reason of his perfect naturalism.

At several points in the play modern questions are boldly taken up and discussed with entire candor. The rights of the rich against the poor in the indulgence of vice are frankly espoused by Davids in his quarrel with Max, and ringing words about sex starvation and such things illuminate the virile dialogue.

But always the dramatic interest is maintained at an even level, and the original subject of the play, and the admirable characterizations, exercises a continual spell upon the imagination.

Perhaps the entire immunity of Max in the end is a little too generous a concession to the spirit of optimism, and here and there the events may shape themselves too obligingly to the lines of least resistance. But in the greater merits of the play the questionable minor expedients are easily forgotten, and the audience rises conscious that it has been under a powerful spell of interest for a matter of two hours. S.

"LITTLE WOMEN."

Dramatized from Louisa M. Alcott's story by Marian De Forest; staged by Jessie Bonstelle and produced by Wm. A. Brady at the Playhouse Oct. 16.

Mr. March ..... Lynn Hammond
Mrs. March ..... Gertrude Berkeley
Meg ..... Alice Brady
Jo ..... Marie Pavey
Beth ..... Gladys Hulette
Amy ..... Beverly West
Aunt March ..... Mrs. L. A. Eberle
Mr. Lawrence ..... Carson Davenport
Laurie ..... Howard Estabrook
Professor Bhaer ..... Carl Sauermann
John Brook ..... John Cromwell
Hannah Mullett ..... Lillian Dix

Little Women makes a very charming evening's entertainment. It is all so simple and intimately homelike, and inspired with the atmosphere of Louisa M. Alcott's popular story. With a peculiarly comfortable feeling you sense the Winter without from the plainly-furnished, cosy sitting-room of the March household, just as you do, later, the balm of spring, and hearken to the cheerful pipings of the first robin.

It has its tears and laughter, the pathetic touch in the gradual fading away of Beth and her death, the cue for smiles and laughter in the wholesome, boisterous boyishness of the hoydenish Jo, the awkward lovemaking of Prof. Bhaer, the roystering liveliness of Laurie, and the rough, honest candor of Aunt March.

Even to those who have not read the story, there is a keen interest in the affairs of these little women, for Marian De Forest has been signally successful in her dramatization, and Jessie Bonstelle deserves all the credit which Mr. Brady publicly accorded her on the first night for the admirable manner in which she has staged the production.

The play has little of dramatic plot, but comprises a sequence of scenes concerned with the lives and doings of the four daughters of Mr. and Mrs. March. In the first act the father is in the war, and the mother is summoned to Washington by the news of his transfer from the field to a hospital. The act is made interesting by the scenes of generous response made by Mr. Lawrence, Aunt March and others, to equip the mother for the anxious journey and supply her with needed comforts. Here the latter shows a kindly trait of nature when, after roundly scolding everyone on the general shiftlessness of the March household, she supplies ample funds for the emergency. Thence on the play is largely taken up with the love of John Brook and Meg, and of Laurie and Jo, her refusal of Laurie and his devotion to Amy, ending in the humorous affair between Jo and the professor. The death of Beth is tenderly introduced as well as the event which makes Mr. March a grandfather through Meg.

With immaterial exceptions, the characters are well presented. Marie Pavey gives a delightful characterization of the breezy Jo, who regrets she was not born a boy, and, disconsolate over Meg's marriage to John Brook, with the true perversity of New England womankind, falls in love with the German professor who translated Shakespeare into his native tongue and Schiller into our vernacular. Amy has a charmingly naive exponent in Miss Beverly West, and Meg is nicely pictured by Alice Brady. Gertrude Berkeley adapted herself nicely to the role of the mother, and Mrs. Eberle gave a vigorous impersonation of the candid Aunt March.

The old-time gentleman was perhaps never better presented than by Carson Davenport as Mr. Lawrence, and Carl Sauermann as the professor and John Cromwell as Brook served to round out an excellent performance. Miss Hulette seemed a little overweighted with the sorrows of Beth, but kept the role well within the limits of tender pathos that does not harrow. Howard Estabrook has agreeable moments when his acting is very good, but he has apparently not absorbed the spirit of the period and at intervals he suggested methods more appropriate to scenes in a play of Bowery life.

The play received the unanimous praise of the critics, and Mr. Brady seems to have picked another unqualified success. S.

"ZIEGFELD FOLLIES."

Series of 1912, in two acts and ten scenes. Words by H. B. Smith, music by Raymond Hubbell, staging by Julian Mitchell. Produced by F. Ziegfeld, Jr., Moulin Rouge, Oct. 21.

Fastidious Broadway now requires four openings for its season. The first is when the Winter Garden, forgetting its name, starts the Summer musical plays; another when John Drew comes back early with social sanction in a polite play; then the annual return of George M. Cohan, Broadway's son, and last, the parade of "girlies" which allows Broadway to pronounce, "Ziegfeld can still find 'em, as pretty as ever." This last giddy performance occurred on Monday evening, and the verdict was the same, meaning that the gentlemen who smoke a succession of heavy cigars all through two acts, and drink cocktails at the Moulin Rouge bar before, after and in between, will not have to bother about a new expression.

Regardless of what one thinks of the entertainment, the fact remains that the Ziegfeld Follies have their public. Anyone who happened to arrive just on time Monday evening to elbow through those standing four deep back of the orchestra might have thought that this was the first new play New York had seen in a few weeks. It was the first "whirly, girly show." Things started with comedians scattered through the house, shouting about nothing in particular, but they vanished before girls. After a dance came girls; after quiet, real humor from Bert Williams came girls, and after everything else came girls. Book and music were only an excuse for their appearance, but the girls were not to be blamed for showing themselves. That's the way they earn their pin money, and they are certainly worth observing. So the deacon will think, for, as Ray Samuels sang, he isn't so "green" as he looks.

Out of several scenes where the girls are displayed to advantage, it would be hard to predict the deacon's favorite; but it might be A Palace of Beauty. This, the first in the second act, gives most time to examine the various styles of feminine attractiveness. To the music of "Beautiful, Beautiful Girl" they march in, one by one, in the spotlight, and take their stations, until the tableau is really dazzling with an array of pretty girls. When they are all there, it is only a matter of opinion which one appeals most, but Lillian Loraine has the prominence.

Miss Loraine has the principal role of those which run through a string of incidents. She is popular as ever, and probably she thinks that she does not need to change her methods. Bert Williams contributes the pleasantest moments for those looking for entertainment exclusive of girls, and Bernard Granville, Leon Errol and Harry Watson, Jr., assist with the yoeman work of comedians. Mr. Granville did some clever dancing, as usual, on Monday evening, but he appeared to be rather indifferent. Mr. Errol had a ridiculous scene as a rounder encountering a cabman, Bert Williams. The jokes handed out on several occasions were not this year's, although labelled, "Series of 1912," and no more were the tunes, but one song, "Row, Row, Row," as sung by Miss Loraine, promises to become popular. Still, after all, it's the girls who are going to attract the deacon. D. H. W.

"SOMMERSPUK."

A farce in four acts by Kurt Kuechler. Produced at the Irving Place Theater, Oct. 15, by Dr. M. Baumfeld.

Elvira Lotti	Annie Vara
Johannes Reimers	Heinrich Marlow
Christine	Bertha Walden
Else	Marianne Lotz
Joachim Rothbart	A. Meyer-Eigen
Katharina	Clarisse Clerens
Friedrich Kandarius	Willy Frey
Lottchen	Marie Buhrke
Elfriede	Annie Rub-Foerster
Augusta	Elise Gardner
Johanna	Selma Weber
Trudchen	Constance von Zeckendorff
Ludwig Knolle	Otto Stoeckel
Walter Ditt	Max Juergens
Von Dannenberg	Gustav Olmar
Sohlmann	Ernst Robert
Rabe	Paul Dietz
Werner	Ernst Auerbach
Elias Fruchtbaum	Christian Rub
Jacob Vollmann	Ferdinand Martini
Louise Vollmann	Lina Haenseler
Pellmann	Louis Praetorius
Frau Brettwand	Georgine von Neuendorff
Adele	Censi Goetzer

It has been said that a play in which appear either soldiers, students or scenes of real beer-drinking will be successful on the German stage. Sommerspuk, which has been quite popular in Germany, abounds in the local color of a University—rollicking students in red caps, beer-drinking, convivial club songs and all the picturesque background of a German college town. Into this pleasant *milieu* comes the light-hearted Elvira Lotti, vaudeville actress and what Broadway managers would call "interpretive" dancer, to inject liveliness into the professors and their wives. Incidentally, of course, all the students fall in love with her, and in the third act we see them amusingly deserting their partners of the dance in order to have a turn with the common charmer. In mock seriousness Elvira enrolls as a student of philosophy; while carrying on grave conversations with the still graver professors she contrives to keep up a rapid-fire flirtation with the student of her choice. If somewhat thin in construction, the dialogue is good fun. Occasionally, too, the sentimental scenes, which German audiences seem inordinately fond of, have a touch of real poetry.

Annie Vara played the leading role with verve and cleverness, adding a piquant touch at the end of the third act by dancing in a costume which resembled nothing so much as a cross between a hobble-skirt and an abbreviated "nightie." Most of the other characters were mere foils to the leading role, although Christian Rub and Marianne Lotz gave character sketches worthy of special commendation.

H. E. S.

"THE TRAIL OF THE LONESOME PINE."

The Trail of the Lonesome Pine, which came to the Grand Opera House for a week's engagement commencing Monday night, is the story of big humans, big hearts, and big purposes. Beyond all the futile spirit of feudalism there is the blue of the skies, canopying the lonely rugged tree, the sweet spirit of June, and the iron-willed, masterful Judd. Klaw and Erlanger have given an elaborate production of Eugene Walter's dramatization of John Fox, Jr.'s widely read book, and those who love June in the romance will be charmed with Charlotte Walker's delightful presentation of the mountain heroine, who has already become enshrined in the hearts of a million book lovers.

"THE STRONGER CLAIM."

The Stronger Claim, the new play by Margaret Turnbull, will have its initial production at the Fulton Opera House, Lancaster, Pa., Nov. 2, and will play a week each in Washington and Baltimore, after which Mr. Bennett will bring the drama into New York for metropolitan presentation. Mr. Bennett has completed the cast for his production. Those engaged to play leading parts are Edith Wynne Matthison, Tim Murphy, Alice Johnson, Lee Kohlmar, Margaret O'Neill, Master Macomber, and Salvatore Zito. Mr. Bennett will play an important role in the piece.

HAMILTON PLAY NEXT WEEK.

The Blindness of Virtue, Cosmo Hamilton's new play, will have its opening at the Thirty-eighth Street Theater Monday, under the management of William Morris. The same cast that originally interpreted it in the Little Theatre in London will play here. It deals with eugenics and the culpable neglect of parents in not telling their children of certain dangerous impulses which are bound to enter their lives. So much interest has been aroused here that Mr. Hamilton has been asked to speak to a body of doctors at the Academy of Medicine and will talk of his new play, telling where he obtained the knowledge with which to write it.

ANNIE RUSSELL REHEARSING.

Rehearsals at the Thirty-ninth Street Theater have commenced for the production of She Stoops to Conquer by Annie Russell's Old English Comedy company, under the direction of Oswald Yorke. The company includes George Giddens, Frank Reicher, John Westley, Fred Permain, Littledale Power, Edward Longman, Clifford Devereaux, Sydney D. Carlyle, Albert Meltzer, Holland Hudson, Paul Bern, Johnson Briscoe, Annie Russell, Beatrice Herford, Henrietta Goodwin, Rose Bender, Mary Murillo, and Mayme Longman.

THE HAPPY ENDING.

(*Continued from page 5.*)

uncover—to bring to light. And to the muttered complaint of the G.M., "Why didn't they show the way out of the mess—as do our American muckrakers?" (More power to 'em!), the *s.m.* superciliously replies, "Not their mission!"

The *s.m.* has an unanswerable argument, it must be owned, when it resorts to the tragedies of Shakespeare; those terribly beautiful tragedies, where crime like love is transfigured. The aristocracy of the G.M. regularly attends these plays, sharing the universal exaltation. Yet it does not understand why it attends, and is even troubled by this personal phenomenon. Witness the following conversation with a member of the G.M. no longer ago than yesterday.

"Have you been to see Henry V?"

"Sure! I liked it, too!"

"Seen any other plays of Shakespeare?"

"Nearly all of 'em—when Sothern and Marlowe played at the Academy." (half-ashamed—afraid of being taken for a "high-brow") "they're good enough—but they're not one—two—three with a play like The Faun or The Fortune Hunter."

"You say you have been to nearly all of them?"

"Well, you see I always went to the Academy—seldom came above Fourteenth Street to see a show."

"You came above Fourteenth Street to see Henry V."

"Well—yes—I kind of liked that."

It is to be hoped the foregoing will be "nuts" for the *s.m.*, which needs heartening.

The *s.m.* approves of Shaw, with all his flippancies, his merry and inconsequent endings. But the G.M. holds aloof. There is nothing so disconcerting as inexplicable laughter. Indeed, Shaw's plays afford strong argument for the *s.m.'s* side. "Here is humanity to the life," it says, "never mind the ending." That the *s.m.* is making all the capital it should of Percy Mackaye's plays is not apparent. Mater and the Scarecrow are delectable enough for any one. In California, even the G.M. responded to the quaintly human note in these.

After all, how human the G.M. is in its insistence on a happy ending!

Yet how sad the ending often is!

Is the *s.m.*, then, right?

Or is the suggestive power of the theater great enough to make the happy ending—or one not devoid of hope—constructive in the lives of the spectators?

There is The Pigeon of Galsworthy! The *s.m.* of course claims that.

And Moody's The Great Divide! That by right belongs to both—the life-blood of the people courses through that play.

Are the G.M. and the *s.m.* both right?

On the fence!

WALLACE GILLPATRICK.

RUTH GRAY,

Who Created the Part of the Angel in A. G. Delamater's Production of Freckles.

ON THE RIALTO

NOW that Mr. Michael Farraday of London is among us, taking notes, it is opportune to refurbish our English, and, if we cannot banish the American accent, we can at least pronounce English words according to approved standards. I must call attention to three slips which impressed themselves on me as I sat watching the first performance of The Daughter of Heaven at the Century. The word "dynasty" was invariably pronounced "dinasty"—the short sound of *i*. The word "enervate" was pronounced "en-ervate," accent on the first syllable, and one of the actors gave an entirely new pronunciation to "implacable." He called it "*im*placable." Alfred Ayres informs us that "dynasty," pronounced "din-asty," is vulgar, and American dictionaries insist that the first syllable should be pronounced "dye." "Enervate," I believe, is "*e-ner*-vate," with the distinct sound of *e* and the accent on the second syllable, while "implacable" is, roughly speaking, "im-*play*-cable," accent on the second syllable.

♠

For slips of this kind the actors and the stage manager are directly responsible, and there is no justification for their occurrence. It is part of a player's business to pronounce correctly. There are few traditions of their craft left for them to uphold. If they are ready to adopt the pronunciation of the curb they are surrendering a sacred right intrusted to the stage by the sanction of ages. I wish we had an Alfred Ayres among us who would call attention to the common barbarisms of the stage, and name the offenders. And perhaps THE MIRROR will ere long go into this matter more searchingly with a view to branding a few of these evils.

♠

The following American plays were current in London at last accounts:

At the Aldwych, The Great John Ganton, since Sept. 14; Apollo, The Grass Widows, Sept. 7; Dalston, At Cripple Creek, Sept. 30; Daly's, Gypsy Love, June 1; Drury Lane, Everywoman, Sept. 12; Globe, Rebecca of Sunnybrook Farm, Sept. 2; Lyric, The Girl in the Taxi, Sept. 5; New, Ready Money, Aug. 12; Rotherhithe Hippodrome, Sherlock Holmes, Sept. 30. At the Haymarket, Bunty Pulls the Strings has been running since July 18, 1911, and at the Royalty, Milestones, since March 5.

Rebecca of Sunnybrook Farm closed Oct. 19, the company sailing on the *Celtic* to-morrow, to open in Washington Nov. 11. Officer 666 followed it at the Globe, with Wallace Eddinger, Vira Birkett, Enid Leslie, and Helen Ferrars as the principals.

♠

Playwrights the world over are delving for new raw material to weld into drama. Witness the more or less bizarre themes of plays like Milestones, The Case of Becky, Fanny's First Play, Pomander Walk, The Return of Peter Grimm, The Affairs of Anatol. Criminal and divorce records have been threshed bare in the newspapers. The public no longer thrills to the tunes on which Scribe, Boucicault and others rang the changes. The gloomy, enigmatic, voracious public demands new view points, new facets, new effects, new phases of human nature, new thoughts and new sensations. This ominous and mysterious public at once becomes alert in its attitude toward a "new sin." If it has not tasted it, be sure it would like to. So the title of Macdonald Hastings's play, presented to an eclectic audience at Wallack's last Monday evening under that title, had the advantage of inspiring the keenest anticipations.

For this occasion George C. Tyler weeded out the perpetual first nighters. He wanted a fair hearing for a play which is acted by seven men with the troublous sex eliminated, and deals in a problem with which the adage of *cherchez la femme* has nothing to do. So the proverbial death-watch was left to its stoicism, and the theater was filled with literary men, doctors, lawyers, editors, statesmen and people of discrimination.

Some of the critics had their fling at it. There was this and that to pick at. One of them harped on the old string that it was "talky," which is always a handy phrase to hurl at a play in the hands of those who cannot or will not know the pleasure of letting their minds romp the flowery leas of the imagination. But the majority of us felt intensely fascinated by the play and voted it a ten-strike.

♠

Mr. Tyler eliminated the regular first-nighter. This bulking individual has reduced his habit to a certain technique. He applies certain definite rules to a play, and if these rules do not fit the play or the play does not fit his rules, it is—well, oh—ah—a bore, don't you know?

The truth is, a good drama is a good drama whether it conforms to certain technical rules or to rules of its own. But the Beckmessers are always with us. The Elizabethan dramatists thought Shakespeare an ignoramus because he violated the Aristotelian unities. The Parisian theaters were the scenes of violent demonstrations because Alexandre Dumas first, and Victor Hugo a little later, defied the traditions of classic technique in their plays.

THE USHER.

THE MATINEE GIRL

THE premiere of The New Sin, invitations to which George Tyler issued, boldly asserting that he had bidden to the coming-out party of his maiden individual production, only such persons as were capable of understanding and rightly estimating it, was the occasion for gratuitous insults among friends.

"Hello, who had to leave town and gave you his tickets?" was one salutation. "Shut up," was the retort. "I saw you climbing in the window from the fire escape." "I see you are wearing your hair high to make people think you're a high brow." "Yes, but not so high as you wear your nose."

These and other gentle salutations filled the air in the foyer before the play. It was a far more serious assemblage that gathered its wraps about it and went out to cabs or street cars or went the homeward way discussingly afoot. Apparently the theme of the play was the English one of the trials of that gentlemanly beggar, living on expectations and charity, the younger son. But the new fourth act that did not appear in the original offering in England gave it an American ending, and before most of the audience left the theater, and blocks before

BRUCE McRAE,

Surveying in Australia.

they reached home, all who had witnessed The New Sin knew that the theme was not national but universal. It handled the coldly scientific fact of the elimination of the unfit, showed that only the able survive, and preached the doctrine of individualism.

It dealt, too, a blow at feminine vanity. We had thought that no play could move nor hold without the presence of our sex, at least for adornment. But The New Sin laid so heavy a hand upon our thoughts and gripped with so master a stroke our emotions that no one missed us until in the home circle someone thrust a sleepy head from among early pillows to ask drowsily: "Any pretty gowns?"

Bruce McRae always suffers an acute attack of heimweh when he goes West. The latest attack is still raging. Mr. McRae has lived in the bush of Australia and his soul has expanded on the wide plains of the Far West of this land. It was a drop in the price of beef that sent him from the cowboy's saddle to the stage, for which change he still has occasional poignant regret, fortunately shared, in no degree, by his deeply appreciative audiences.

Lawrence Anhalt tells this, and I never question Larry's statements: "Sam Bernard, meeting Adolph Klauber, after the German comedian had witnessed the unfolding of the plot of Within the Law, said: "My dear fellow, I place myself at Jane Cowl's feet. Your wife's acting is a revolution."

Mary Ryan, whom we have not seen since The Fortune Hunter, is enjoying apartment life near Riverside Drive and "helping my sister, who is a widow, bring up her two lovely children."

May Irwin, between watching baseball bulletins and games and mingling in politics, seems to have forgotten there is a stage and that she is a comic mime.

Nance O'Neill promises us something new in Jeanne d'Arc, in the martyr scene of which she has temporarily returned to vaudeville.

Edna Goodrich says there are only three or four beautiful women in the world, and that she won't tell who they are. Lest you may think this a feline remark by the beautiful headliner who is presenting The Awakening of Minerva, let me explain, as Miss Goodrich did, that she was speaking of the artists and their ancient sculptural standards.

"To my mind the world is crowded with beautiful women," she added wholeheartedly. "My tastes in beauty are catholic. Every woman whose face lights attractively with intelligence, or sends you a flash from a great soul or a kind heart, is in my eyes, beautiful. I think beauty lies wholly in expression, but the artists won't agree with me."

Eighteen year old Marie Flynn, The Charity Girl, is a philosopher. Instead of weeping over the temporary suspension of her play she is crowding six months of vocal lessons into three weeks.

"Good always comes out of apparent evil," said this sage in her teens. "When I wanted to play Youth in Everyman and they gave me another part in the play the chance came to sing Yvonne in Madame Sherry for two years. That taught me never to sulk because there's always something better on the way to us."

Sidney Valentine, of the Man and Superman company, is a fine example of what a summer in the country will do for a man in England. When he left New York after his season with The Butterfly on the Wheel and the Little Theater, he was frankly tired and showed the wear and tear of an exacting season. He came back younger, apparently, by fifteen years, with the English glow in his cheeks, and English placid brilliance in his eyes.

"Our cottage in the country is a natural sanitarium," he said in explanation of his youth and beauty treatment. "It's in Hertfordshire, twenty miles from London and seems two hundred. My wife, our pony and three dogs were my companions. By the way, my favorite dog, Buster, is the most gallant gentleman in Great Britain," and he showed me a photograph of Buster holding the door open for Mrs. Valentine to pass.

Sir George Alexander is their nearest neighbor.

It is amusing to watch the ardent stage wooing by the juvenile lead, A. Hylton Allen, of the ingenue, Renee Kelly, who are rehearsing in The Five Frankforters, by the few who know that the play lovers are a young and devoted wedded pair, so unmistakeably devoted and inseparable that in London last summer when they were playing in "Ann," the observant named them "Mr. and Mrs. Kendall, Jr."

There's a Baby Jean, aged two, who lives with her Grandmama Allen, and for whom the young mother and parents are already providing advance wedding presents.

"If her papa gives her a silver knife, her godmother a silver fork and I a silver spoon each year, as we've planned, Jean will have a dozen and a half of each to begin housekeeping when she's married," says the young mother. "O yes, we will allow her to marry when she's twenty. We believe in early marriages, especially since we've trained managers so well that they don't even dare to offer us parts in different companies."

She who was Maud Durbin, and who, when she elected to become her star's leading woman signed a life contract with Otis Skinner, is a mistress of the graceful art of writing charming notes. This, regarding a recently published character study of her husband came under my eye.

"You have given me a happy little thrill here at the Latchstring at Byrn Mawr to-night. I had been listening to the rain—a cricket has been chirping. I lighted a little fire as a sort of burnt offering to my husband's good fortune, for he is playing Hajj to-night for the first time in Chicago. I felt blue, and lo, I read your article and you made me feel the Skinners are such happy people they ought to be grateful, and I am."

THE MATINEE GIRL.

THE CALL BOY

A TOAST.

While leisurely strolling along to-night,
Gazing at the stars so beautiful, so bright,
A learned astronomer I chanced to meet,
Sauntering idly down the street.
Said I: "You've made a study of the stars,
Now, tell me which is brightest,
Jupiter, Venus, Saturn, or Mars?"
Said he: "The answer is easy, a cinch, a perfect bonanza!
The brightest, 'Sublime Sweet Evening Star,'
Is jolly Trixie Friganza."

BE it known that the foregoing verses were not written by this pen. They were evolved by the brain of one Joseph Ronan Groves to whom due credit is accordingly given. It seems to me that the rhyme of "bonanza" and "Friganza" is particularly felicitous, for I can think of no other.

Anyhow, it is quite possible that the irrepressible Miss Friganza won't be worried in the least about the poets who strive to do her justice.

She is in a class all by herself.

It is altogether likely that THE MIRROR is the mark of as many foolish questions as come to any publication in the known world. Not long ago an anxious resident of a Massachusetts town plaintively inquired: "Please tell me does Sadie ——— and Tessie ——— speak now." The ladies in the case were associated with a burlesque company and the inference is that there must have been, at one time, a dreadful breach in the pleasant relations commonly existing between the fair members of such organizations.

It is painful to admit, but we were forced to confess our inability to reply authoritatively. Now comes one, however, which is within the radius of our perspicacity. This hails from guileless Porto Rico:

"Please advise whether George Arliss played Tige in Buster Brown, and, if not, who did."

Of course, I may be mistaken—we are all apt to err once in a while—but I am under the impression that Mr. Arliss did not appear in the part mentioned. George Ali, seems to me, had something to do with it.

B. F. Keith's Philadelphia theater issues every week a neat little paper telling all about the house and listing, among other things, lost and found articles. One of the "lost" items the other week was a "live turtle." I was not aware that it was a Quaker custom to take deep sea creatures to the theater but one must not be needlessly surprised at anything. We may expect to read of Mr. So-and-So taking his pet mule to the play or Mrs. Some-one-or-other viewing the vaudeville accompanied by her favorite bull pup. It would be interesting to know how the performance impressed the turtle and if he, perchance, went around after the big act.

Perhaps he walked out when the "chaser" came on, which is quite the proper thing to do, you know.

It had been a strenuous day for George M. Cohan's three-year-old daughter, Mary Agnes, and long before her bed time came she had shown signs of fatigue.

When her mother had tucked her in and said: "Now, Mary, your prayers," the child answered: "Mama, ast Dod to pease 'scuse me to-night, Mary's so tired."

Douglas Fairbanks had occasion to call at the home of an acquaintance a few days ago and while waiting for him was entertained by the small son of the house.

"I've been looking for a little boy just like you," said Mr. Fairbanks, "with blue eyes, golden curls and about five years' old, and I think I'll take you home with me."

The child regarded the star of Hawthorne U. S. A. pensively for a few moments and answered:

"If you want a little boy with blue eyes, golden curls, about five years old, you'll have to go somewhere else. I'm six."

One afternoon last week Myrtle Tannehill, George M. Cohan's leading lady in Broadway Jones, at the Cohan Theater, visited a friend who has several children. One of them, a boy, was engrossed in studying his next day's arithmetic lesson.

"Do you like arithmetic?" Miss Tannehill asked him.

"Sure, it's great!" was the answer.

"How far are you?" was the next question.

"Oh, we're now at the intoos," was the rejoinder.

"Intoos?" repeated Miss Tannehill, "what branch is that? I don't remember it in my school course."

"Shucks, 'course you do," returned the hopeful. "Don't you remember that part where it says seven into fourteen goes twice, and seven into twenty-one goes three times? The intoos is the best part of arithmetic."

THE CALLBOY.

GALLERY OF PROMINENT CRITICS

To attend a first-night performance of a new play in Boston and not see the cheery face of Ernest Harold Crosby smiling at you from somewhere in the first ten rows is—well, it is not to attend a

ERNEST H. CROSBY,
Dramatic Editor Boston *Post*.

first-night performance. For over a quarter of a century now it has been the habit of Mr. Crosby to go see the new productions and then write about them in the Tuesday morning Boston *Post* and afterwards in an inimitable and chatty column known as "Under The Spotlight," published in the Sunday edition. It is not so much his formal criticisms and reviews which have made Mr. Crosby popular and well known as it is his inexhaustible fund of good nature reflected in the Sunday column of gossip. Mr. Crosby adds to his wide and pleasant acquaintance with the leading professionals in this country and England a delicate and discriminating appreciation of the beauties of feminine form and face, so that after reading "Under The Spotlight" on Sunday morning many staid Bostonians have an almost irresistible impulse to call upon all the actors and actresses in town. Mr. Crosby has a knack of making the reader feel that he has known these stage folk all of his life, which may perhaps give point to the remark that the only thing not like Boston in Mr. Crosby is the proverbial Boston coldness.

Mr. Crosby is Boston born and bred, and he has been connected with the press of that city for over thirty years, all but two of which have been devoted to dramatic work. In addition to his regular work of reviewing, Mr. Crosby has had two vaudeville sketches produced and one play. He also confesses to having written two novels. Outside his literary work his avocation and amusement is electrical experimenting, as a result of which he has taken out a score of patents, although he makes no claims to being a second Edison.

Unlike many newspaper writers who speak with easy familiarity of the Champs Elysees and Unter den Linden and Fleet Street without ever having stirred more than a dozen miles from the city editor's desk, Mr. Crosby has visited every country in Europe and he has traveled all over his native land. He has been with the Boston *Post* consecutively for over twenty-five years, and if his present popularity is any indication, the Boston public will read just as eagerly as it has in the past "Under The Spotlight" in the Sunday *Post* for twenty-five years to come.

PIERRE LOTI GOES HOME.

Weary of the Hum of New York, He Sails for Stamboul.

Charmed with his cordial reception but somewhat weary of the bustle and confusion of New York life, Pierre Loti, co-author of The Daughter of Heaven now at the Century Theater, sailed Wednesday for Paris whence he will go directly to Stamboul, Turkey, to take what he calls the "silence cure."

"I should be sorry if the Turks were driven away from Stamboul, because that is now the only haven of rest left for those who are tired of the ever rushing world and wish to be left alone, like myself, to dream of the past."

No, he was not disappointed in the reception of his play, for was it not the translator who had destroyed all the poetical charm of his dialogue? And later he will write his impressions of us in French for the *Century* magazine—maybe.

A SHORTER "DAUGHTER OF HEAVEN."

At the second evening performance of The Daughter of Heaven, now at the Century Theater, less than three hours were taken up in the production of the play. As each performance is given the stage crews work off more and more of their initial nervousness, and from now on the big production will be handled without unnecessary delay. A smooth and speedy performance adds tremendously to the effect of the play. The management also wishes to announce that Violet Romer is the dancer appearing in the lotus dance in the court scene. Inadvertently her name was omitted from the programme.

PREPARING FOR "THE WHIP."

The amount of detail work rendered necessary to prepare the Manhattan Opera House for the presentation of Arthur Collins's Drury Lane melodrama, The Whip, has been responsible for the postponement of its premiere until Monday, November 11. The first American performance of The Whip had been scheduled for Election Day. The postponed premiere will allow the mechanical staff from Drury Lane uninterrupted possession of the Manhattan stage for eight days in addition to the night work now in progress during the Sothern-Marlowe engagement. The entire stage is to be torn out and rebuilt to meet the requirements of the London thriller.

LAST WEEK OF "MAN AND SUPERMAN."

Robert Loraine ends this week his special engagement of Man and Superman in New York under the direction of the Liebler Company. He journeys out from the Hudson for a tour of twenty weeks in this country and Canada, and then returns to England. The revival has been a success, receiving most favorable notices. One critic said that an earlier and wittier Shaw product than Fanny's First Play was in town. Another said it was the best cast yet for Man and Superman.

GOSSIP.

Christine Nielsen, now playing in Hanky Panky at the Broadway Theater, is to give an "aeroplane party" to the members of that company. She will be assisted by Anna Cleveland, one of the few women now engaged in this sport. She was formerly leading woman at the Majestic, Boston.

Marburg and Gillpatrick have been notified that owing to the distinct success of The Lowland Wolf in England, of which a London production will be made by Mr. Martin Harvey, that said artist will organize a number two company for the Provinces. Mr. Harvey has also renewed his contract indefinitely. Mr. Harvey is now considering various Spanish plays by the same adapters, and a Spanish vogue in England of Spain's great dramatic writers may result.

Mme. Simone has arrived in New York eager to begin her second season in America.

Fred C. Whitney and John L. Collins have completed arrangements for the appearance of Mme. Luba Meroff, the noted Russian dancer, in a new Broadway musical comedy. Her sponsors expect to star her next season.

JOSEPHINE COHAN.

On the SS. *Mahsa*, en route to Australia, where she and her husband, Fred Niblo, are playing in their tour around the world. To the left are Mr. Manning and Mr. Burnett, the amiable purser. Mr. Niblo took the photograph.

PERSONAL

HALE.—One of the most interesting actresses of to-day is Louise Closser Hale, for she is not only an excellent character woman, but a successful novelist. Miss Hale's last appearance here was in Honest

LOUISE CLOSSER HALE,
Well-known Actress Who Writes Successful Novels.

Jim Blunt, in which she played the typist who declares that she is naturally pious, but is kept too busy telling lies for Honest Jim to find time for prayer.

MESSERVEY.—B. F. Messervey, Seattle correspondent for THE MIRROR, is the author of a book of axioms, maxims and precepts, under title of "One Thousand Strong," which will be published in a few weeks. The work is in the hands of the Metropolitan Press Printing Company of Seattle.

ROCKWELL.—Florence Rockwell, leading woman with Robert Mantell, is engaged in the preparation of a series of articles on "The Women of Shakespeare." Miss Rockwell published her "recollections" of the late Richard Mansfield in the *Saturday Evening Post* last season.

VALLI VALLI.—Although The Polish Wedding has been withdrawn temporarily after a tryout, only praise has been heard of the cast, which included Valli Valli as one of its principal members. Her singing and acting were the subject of many favorable comments. The photograph from which the cover of THE MIRROR was made was taken by White.

MUSIC AND OPERA NOTES.

L. W. Hill, chairman of the Board of Directors of the Great Northern Railway, has declared his intention of giving the St. Paul Symphony Orchestra his personal management during the coming season. He has been requested to use his influence towards having the organization make a tour of the Pacific Coast.

Mme. Frances H. Gatti-Casazza, who recently began a concert tour of six weeks through the South, will appear later this season in New York in the role of Roxane in the new opera, Cyrano, by Walter Damrosch.

Mme. Alma Gluck in a telegram to St. Louis, where she is now on concert tour, does not confirm the report that she has gained a divorce from her husband, Bernard Gluck. On the other hand, she does not deny it.

Henry Russell of the Boston Opera House announces that sometime in February he will give Flotow's Marta in English in Boston. Alice Nielsen, who has been warm in her advocacy of opera in English, will take part in the production with possibly Maria Gay and Zenatello assisting. Mr. Russell will himself instruct the singers in the art of English diction.

By arrangement between Oscar Hammerstein and Andreas Dippel, Orville Harrold, the tenor, will give three performances in grand opera in Philadelphia, beginning November 4. His first appearance will be in Rigoletto.

Cleofonte Campanini, musical director of the Philadelphia-Chicago Opera Company arrived here recently from Europe and started at once for Philadelphia where he will open the operatic season on October 31, when Aida will be performed. Mme. Galiardi will make her American debut as a dramatic soprano in the leading role. On November 5, Campanini intends to present the baritone, Tito Ruffo, in Rigoletto. Two novelties which have met with favor in London are promised for later in the season: Goldmark's Cricket On The Hearth and Zandonai's Conchita.

SPECULATORS GET SEATS

Said to Have Invested $20,000 in Dillingham's Production and Cornering Seats to "Within the Law."

The advance sale for the Charles Dillingham production of The Lady of the Slipper, with Montgomery and Stone and Elsie Janis, is reported to be breaking all records. The rumor is about Broadway that every seat in the Globe for weeks to come has been bought up, and if the public wishes to see the production at all, it will have to pay at least $3 a seat. No seats can be secured for Monday evening, the first performance, for any price.

The reason is said to be that the speculators have "spotted" the musical comedy with its stars and Victor Herbert music as a "sure fire" success, and they have plunged heavily on the advance sale. One man is said to have invested $20,000 in a deal, which is large even for speculators in palmy days, and in these times when they are supposed to be barred, but are not, any more than other gamblers, it is enormous. All predictions are based on the wonderful reception of the comedy in Philadelphia, where it woke up the town. Since the first night it has been playing to capacity, and the most enthusiastic reports have been sent out. These influenced a number of those who know the art of ticket salesmanship, and they journeyed to Philadelphia, paying good money to see the play. When they returned, they bought every seat they could secure, and the word went around, so that others of the fraternity, and a stray representative of the public here and there, got the rest. The Dillingham management raised the price of the front of the orchestra to $2.50 a seat, but very few ordinary theatergoers could buy seats at even this advance. The production has had a great deal of advance publicity, and the demand for seats grows every day, causing the smile of the speculators to grow in magnitude.

Another play which has attracted these gentry is Within the Law. It has created a demand of more than a thousand dollars in excess of capacity every week since it opened, and the advance sale is now said to be more than $50,000. Predictions are made freely that it will be at the Eltinge Theater on the Fourth of July. Those who do not believe that speculators exist can find them on the Forty-second Street sidewalk almost any hour, trying to induce passers by to purchase tickets for them at the Eltinge Theater. They don't have to induce people to buy the tickets. Tyson has a large number of tickets, for that agency bought heavily at the beginning, and has realized a considerable profit on the investment.

There was spirited bidding for the English rights of this Veiller melodrama, A. H. Woods standing ready to invest some of his profits from the house to place it as manager in London. But George Edwardes gave the highest figures, and he secured the English rights late last week. He agreed to make a production in London before April 1.

HARRIS THEATERS FOR SALE?

Rumor That the Shuberts are Negotiating for Houses and Stars—Attractions Coming.

A rumor that the Harris estate was endeavoring to sell the three theaters it owns in New York city, the Hudson, the Harris and the Fulton, has been denied in the Harris office. In the denial, there is offered as proof the coming engagements in the theaters, to guarantee that they will still be paying propositions. Helen Ware will appear in The Trial Marriage at the Hudson on Oct. 29 for an indefinite engagement, and The Fight, a Bayard Veiller play under management of Joseph M. Gaites, with Margaret Wycherly leading the cast, will go into the Fulton on Oct 30 for an indefinite engagement. Nothing has been signed for the Harris, but there is a rumor that W. A. Brady will want it for The Point of View.

The story went that both Klaw and Erlanger and the Shuberts had declined to buy or lease the three theaters, each of the firms having enough houses on its hands at present. The Harris Theater has already sheltered two failures this year. The Model and Steve, and the Fulton has had one failure, June Madness. It was understood that the Liebler Company had an arrangement to book the Hudson for this year, but a week was given early in the season to Charles Frohman for The Siren. The Lieblers then played Honest Jim Blunt there before moving it to Wallack's, and they placed Robert Loraine there for a special four weeks' engagement in Man and Superman. Now the Harris office is going to run one of its own attractions in, and there is a rumor that Charles Frohman will use it later for a musical play. The Fulton is the newest house of the three and in some respects the most desirable, because it is nearest Broadway, but it is said to labor under the handicap of very high rental. The Hudson's desirability is unquestioned, for it is one of the standard theaters of the city. The Harris is oldest, and farthest from Broadway, but the location is still good for success, as proved by Within the Law and Milestones, both in theaters beside it.

If the Shuberts buy the Harris Theaters, as rumor persists that they are negotiating for them, there is a strong possibility that this will cause a shakeup in Harris productions as well. The Shuberts are said to desire a Harris star, or two, along with the houses, particularly Clifton Crawford. If they secure his contract, they may close My Best Girl and put him in a new musical comedy, or they may send him on the road, as the third act has been rewritten. His personal drawing powers are said to appeal to the Shuberts more than the musical comedy. Desperate efforts have been made already to rejuvenate it, but business is falling off. The play goes out of the Park on Nov. 9.

William Harris is said to be very anxious to retire from theatrical business, and if he rids himself of the theaters, he may withdraw from all productions gradually, as well.

MEMORIAL CHAIR FOR JULIA MARLOWE.

A fund has been started in New York city to present Julia Marlowe with a token of appreciation from her many admirers when she retires from the stage. F. D. Waterman suggested it in a letter to the *Herald*, inclosing a check for $25 with his letter. He said that he believed he was only one of many thousands who had gained inspiration from Miss Marlowe's acting, and he wished to see a fitting presentation by the public to mark her retirement. He suggested the purchase of a chair from Walter Aldrich, which was once the property of Shakespeare. The next day $4.60 was added to his contribution.

LACKAYE IN "FINE FEATHERS."

He Signs a Two-Year Contract, but Has Not Yet Notified the Liebler Company.

Wilton Lackaye is going back into the cast of Fine Feathers. So says Harry H. Frazee, who adds further that he has seen Mr. Lackaye's name attached with his own to a two year contract. In the meantime the Liebler company has yet to hear from Mr. Lackaye that he is to leave the cast of Oliver Twist, in which he has been playing Fagin with distinguished support. Naturally Mr. Frazee's statement is taken seriously, and someone will have to be secured to take Mr. Lackaye's place, but no one will be announced as his successor until Mr. Lackaye formally expresses a desire to retire from Oliver Twist. The Dickens play has been drawing good business.

Now, Mr. Lackaye will receive more advertising, but probably not so much as on that other occasion when he dangled between the two plays in Chicago. Mr. Frazee says that he will have Mr. Lackaye back in Fine Feathers at the Cort Theater on Nov. 11. Just a few days ago he was rejoicing that he did not have to pay Mr. Lackaye $500 a week, as when the play opened, for the box office receipts were just the same, and James Sheridan, who took the part, was drawing only $200 a week. But Mr. Frazee has experienced a change of mind, for when a MIRROR representative asked him about the salary question, he answered that Mr. Lackaye was now worth the difference. He also stated with what appears like recklessness, in view of past experience, that he is going to keep the original cast of Fine Feathers together for two years. Late in November the Eugene Walter play will be brought to New York to open the Longacre Theater with this same cast: Robert Edeson, Wilton Lackaye, Max Figman, Rose Coghlan, Lolita Robertson and Amelia Sumers.

OSCAR IN HOT WATER AGAIN.

Director of the Metropolitan Suing Felice Lyne.

Oscar Hammerstein, the much sued and much suing impresario, has brought suit against Felice Lyne to recover half of Miss Lyne's receipts for her Conventional Hall concert, under direction of the Shriners, in Kansas City. He has also asked for an injunction restraining her from making further appearances except under his direction. But Miss Lyne has put a crimp in Hammerstein's sails by making a sworn statement that she is not a resident of Missouri, and that consequently the court in which Hammerstein is suing has no jurisdiction over her. In her deposition Miss Lyne said that since August, 1907, her residence has been in Paris and London. Meanwhile Oscar will attempt to discover through his attorneys just where Miss Lyne does live. Following the tiff with his daughters, this suit loses perhaps in piquant interest. But the quarrel which had its inception in London, where Miss Lyne is reported to have slapped Hammerstein smartly with an open score will probably continue to furnish more amusement to the general public than to the principals engaged in it. Would it be a normal week in which Oscar didn't have a suit on his hands?

"MAKE-UP" BRUSH INJURES EYE.

Florence Nash, who has been playing the role of Agnes Lynch in Veiller's drama Within the Law, was compelled to withdraw temporarily from the cast Saturday matinee as the result of an injury to her eye caused by a "make-up" brush being accidentally pushed against the eyeball. The injury is not serious and Miss Nash expects to return to the cast next week. Her part meantime is being played by Mary Warfield.

BRADY CHANGES PLANS FOR FIRST SUNDAY BILL.

Tells Waldo that He is Not Frightened by Police Threats, but Doesn't Give First Bill.

Regardless of the fact that the police are in a hostile attitude, William A. Brady announces that he will go ahead with his plans for the Sunday Night Club. The arrest of Sydney Rosenfeld, president of the National Federation of Theater Clubs, has been regarded as a test case, and people interested have taken it as an indication that the police wanted to frighten Mr. Brady. The publicity given to his plans had aroused the police. Otherwise it is believed that they would have allowed the Federation's performance to pass, for it was purely a club affair, and not a flagrant violation. When Mr. Rosenfeld's arrest had taken place the police were curious to know how Mr. Brady would take it. He called on Commissioner Waldo and told him that he was going ahead with his plans.

A slight change has been made, however, as regards The Point of View. Jules Eckert Goodman's play. That was to have been given for the first time in New York on Sunday night before the club. Instead it will have its premiere at a matinee in the Forty-eighth Street Theater on Friday. Other matinees will be given on Monday, Tuesday, Wednesday, and Friday of next week, and the regular night performances will begin on the following Monday, Nov. 4. The theater is not selected yet, but there is a rumor about that it will be the Harris.

"TANTALIZING TOMMY" OFF, BUT MAY COME BACK.

The competition has proved too strenuous for Tantalising Tommy, and it will be taken off Saturday, leaving the Criterion dark. Various rumors have circulated about what was coming into the house, but the Frohman office say that no attractions have yet been booked. The trouble with Tantalising Tommy was the book, which dragged down the pretty music. A. H. Woods now plans to have the book rewritten, probably by George V. Hobart, and the production will be sent out again. It may be seen in New York in such theaters as the Grand Opera House, but is not expected back on Broadway.

A rumor is about that Carter de Haven will be featured in Mr. Woods's production of The Pet of the Petticoats, but it was said in the Woods office that no contracts had been signed.

MRS. LEDERER INJURED.

While riding in Central Park early last Tuesday evening, Mrs. George D. Lederer, wife of the theatrical producer, was thrown by her horse, receiving painful contusions around the shoulders and neck. She is now a patient at the Roosevelt Hospital, where Dr. George E. Brewer is in attendance upon her. It is not thought that her injuries are serious. Before her marriage, Mrs. Lederer was Rene Davis, an actress.

STOLEN WIGS RECOVERED.

The two sets of wigs recently stolen from E. H. Sothern's storehouse, 228 West Thirtieth Street, were identified and recovered last Saturday through the assistance of Charles R. Porteus, of the Eden Musee, to whom they had been offered for sale. The man who offered them did not return to complete the bargain.

BORDONI,

Newly arrived French singer, engaged for the Winter Garden in "The First Affair."

ACTORS' FUND HEADQUARTERS TO MOVE.

The Actors' Fund, now in the Gaiety Theater Building, will be moved about Nov. 1 to its new and commodious headquarters, selected by Daniel Frohman, its president, in the new Longacre Building, Forty-second Street and Broadway, where there will be a large meeting-room for the Board of Trustees, commodious reception and reading-room for members, and quarters for the clerical force, the expense of which is no greater than the cost of their present quarters. The place is especially desirable on account of its central location and its greater accessibility as well as comfort.

VAUDEVILLE NOTES.

Jones and Deely have parted.

Porter White has a new act.

Menlo Moore's Stage Door Johnnies are playing the west.

Newhoff and Phelps have a new act, Care General Delivery, which is a hit.

William O'Clare and Madeline McDonald are playing in the Northwest.

Alice Magill has joined Harry Hastings's Burlesque company to play a principal part.

Minnie Palmer, who manages the Marx Brothers, Six American Beauties and other well-known vaudeville attractions, is organising a new act, to be known as Minnie Palmer's Golden Gate Girls and employ seventeen people.

Lionel E. Lawrence has resigned as representative for Walter N. Lawrence and is now in the vaudeville field for himself, having disposed of his interest in My Lady Louise, to M. A. Lembeck who will exploit that playlet with Howard McKent. Mr. Lawrence will produce a musical comedietta, The Artist's Masterpiece, with five principals and eight dancing girls.

The Bendix Ensemble Players have made a hit, demonstrating that good music, played by real artists, is not too good for vaudeville.

Blanche Walsh in her playlet, The Countess Nadine, by Joseph A. Golden, has been booked practically solid for the balance of the season in the United houses.

Victor Moore, Emma Littlefield and company, are in the opening bill this week, at the new Colonial, Dayton, O.

James Thornton will make his reappearance in vaudeville on the United time in the near future.

Stein, Hume and Thomas, who have succeeded on the Orpheum time, are to be seen in the East.

Hal James has gone to Boston to join his former partner in vaudeville, Jack Marion. The team will be known as Marion and Quinn.

Charles Lovenberg is presenting the farce, Who is Brown? successfully over the Keith circuit, with Elinor McKwen, Lora Rogers, Lynne Overman, Frank Brady, Ralph Taylor and Walter B. Seymour.

Tessie Lawrence, who for the past three seasons has been connected with various large stock companies, has entered vaudeville and opened for the Western Vaudeville Association Oct. 14 in Junie McCree's Dope Fiend, having finished the Loew Circuit.

Lew Lederer seems to have made a large-sized hit in McFadden's Flats in the Dutch comedy part. A New Orleans paper says that his work instantly recalls "windmills and wooden shoes."

Anna Plum has placed her Metropolitan Operatic Trio on the United time for twenty weeks.

The new $50,000 vaudeville theater at Windsor, Ont., will open on Nov. 4. There will be one afternoon and two evening performances, the programme changing Monday and Thursday. There will be no Sunday performances, a feature which vaudeville performers should appreciate.

Lionel E. Lawrence has placed in rehearsal a playlet, Getting Away with It, by George Kelly, brother of Walter J. Kelly. In the cast will be Lillian Rhoades, Mattie Aubery, James Gaylor, and Louise Sydmeth.

Lewis Braham has filed suit in the Circuit Court of Chicago for $5,000 on breach of contract of employment he claims to have had for a term of ten weeks.

Murray Simons, of the Trocadero Burlesque company, has filed an attachment suit against the Coolihan and Shannon Amusement Company, proprietors of the Folies Bergere burlesquers. The sheriff made the attachment on Oct. 12 in Chicago.

B. F. Keith announces that the salary of Ada Reeve, the English music hall star, who appeared at the Colonial Theater in New York last week, will be $2,500 weekly. After several weeks around New York, she will play in the Orpheum circuit theaters in the West.

Paul and Marmion Stone, after completing their tour of the Orpheum Circuit, opened on the Interstate time at Fort Worth, Tex., Oct. 14, in their singing and pianologue act, booked by Celia Bloom.

The new Garden Theater, Kansas City, Mo., became a part of the Pantages Circuit Oct. 21. It will play the acts coming from the Coast with additional numbers placed by J. C. Matthews from Chicago. E. P. Churchill is manager of the Garden.

J. C. Matthews, S. A. Briston, and Maurice Wolfson were in Davenport, Ia., last week and secured an option for a new Pantages theater in that city.

Emma Carus will shortly be seen in the J. C. Matthews houses in the Middle West.

WAYS OF THE WINDY CITY

New and Old Bills Score Hits—Mrs. Fiske and W. A. Brady Invade Western Metropolis—Other News Notes.

CHICAGO (*Special*).—This is a glorious week for the press agent to get in his heaviest and most effective work. The dramatic editors are lolling about just wishing that somebody would bring in a live yarn or two. They are tired of saying nice things about The Blue Bird, or at least I should think they would be, and Kismet has about exhausted the reserve stock of adjectives. Monday night was the only night of the week that warranted the wearing of a bosom shirt. Then William A. Brady took charge of the Princess Theater, rechristened and rededicated the Playhouse, and celebrated the event by presenting Bought and Paid For, which has pleased New Yorkers these many months. In the cast were Frank Mills, William Harrigan, Cathleen Macdonald, Helen Lackaye, Allen Atwell, Francesca Rotoli and Theodore Brooks. There are a lot of people here to extend to Mr. Brady the palm of welcome, and they mean it, too.

There are several changes, however, in the Loop. The Blue Bird, after being indorsed and helped—the two are not always synonymous—by the Drama League, enjoyed by throngs of children and gravely approved by the critics, moves from the Lyric to the Garrick. Wednesday, Friday and Saturday are announced as matinee days.

The final week of The Garden of Allah at the Auditorium begins Monday.

After one more week A Winsome Widow will depart from the Colonial, and The Spring Maid will refresh us again from her fountain of melody. Christie MacDonald and Tom McNaughton will again appear in the leading parts.

The most important dramatic event scheduled for the Loop is the appearance of Mrs. Fiske in Edward Sheldon's new play, The High Road, which opens at Power's in another week.

Chauncey Olcott opens at McVicker's at the same time Mrs. Fiske comes to Power's.

Besides those mentioned, the following attractions are on view this coming week: The Military Girl, with Cecil Lean and Florence Holbrook, at the American Music Hall; Milestones, at the Blackstone; The Girl from Montmartre, with Richard Carle and Hattie Williams, at the Chicago Opera House; The Red Widow, with Raymond Hitchcock and Flora Zabelle, at the Grand Opera House; Ben Welch and his company, at the Columbia; Fine Feathers, at the Cort; Kindling, at the Crown; Kinemacolor pictures, at the Fine Arts; Kismet, with Otis Skinner, at the Illinois; Thomas E. Shea in repertoire, at the Imperial; The Girl at the Gate, at the La Salle; The Diamond Necklace, heading the vaudeville offerings at the Majestic; The Fortune Hunter, at McVicker's; The Traveling Salesman, at the National; The Man Higher Up, at the Olympic; The Eternal Waltz, at the Palace Music Hall; Robinson's Crusoe Girls, at the Star and Garter; The Penalty, at the Victoria; Circus Pictures at the Whitney.

I note in THE MIRROR a letter from a Chicago girl commending my comments on the treatment of the Chicago girls in the chorus of the Chicago Grand Opera company. I sincerely wish that some of the young women who were in the opera chorus would write to THE MIRROR or to me personally at the Grand Opera House Building giving their opinion of the way the girls are treated by the opera company. Publicity is the most effective way to end any sort of injustice. If the girls in the opera chorus had carried their case to the Chicago papers, as they threatened, they would have had much more consideration afterwards. The board of directors would then have taken their case in hand and there would have been a different story. As it was, their complaints never got beyond the front offices, which was not very far. Excepting the director, Cleofante Campanini, the Chicago chorus was the best asset the Grand Opera company had. It was an asset that would have gradually increased in value as a box office attraction.

LITTELL MCCLUNG.

DOINGS IN THE QUAKER CITY

Remarkable Success of "The Dove of Peace"—Other Attractions Prosperous—Manager Miller Gets Married—More News.

PHILADELPHIA (*Special*).—If Los Angeles is considered the producing center of the West, Philadelphia should have that same honor for the East, considering the large number of plays that opened here this season and then moved to New York. So far this Fall the plays first seen in Philadelphia, now in New York or on their way there, include Oh, Oh, Delphine, The Lady of the Slipper, Ziegfeld's Follies, Hawthorne U. S. A., and The Dove of Peace.

Last week the hit of last season in Chicago, Louisiana Lou, made its Eastern debut here at the Walnut with Alexander Carr as the leading comedian, and scored an instantaneous and well deserved success.

The Dove of Peace, the Damrosch and Irwin new operetta, was also a tremendous hit. Not for months has a new attraction received such favorable reviews. It is needless to add that Walter Damrosch is so elated over the success of his first effort in the line of light opera that he is acting like a young schoolboy, and nightly is pulled out of his box and forced to make a curtain speech by an enthusiastic audience. And the work deserves all the success it has received and is bound to receive in New York, for it is a comic opera with tuneful music, a book abounding with clever satire and situations, lyrics that are both singable and understandable, and a cast that is thoroughly capable and well trained. Most of the chorus girls have never taken part in a theatrical production before, being serious-minded young women with good voices, and it is amusing to see them go to the box-office to inquire for their mail, not knowing where the mail rack is outside the dressing-rooms.

The scenic effects of The Dove of Peace are exceptionally fine and the setting of the palace of universal peace is most spectacular. It was first thought that Damrosch's music would have grand opera tendencies, but this was an injustice to the composer, as was shown by the production. His "March of the Suffragettes" is as militant, as brassy and as noisy, at the same time melodious, as any of Sousa's marches, while his songs are as catchy as is desired. The overture to the third act is a remarkable bit of music to find in a work of this character. In the large cast deserving of special mention are Ruth Thorp, Henriette Wakefield, Frank Pollock, William Welp, Robert Lett, Ernest Torrence, Jessie Bradbury, and Thomas Hardie.

This week there were a number of important changes of bills. The Follies left the Forrest and are succeeded by The Little Millionaire. Robert Hilliard is trying out another vehicle to stardom this week at the Broad in The Argyle Case.

At the Adelphi, a new musical comedy, Look Who's Here, starring Helen Lowell, is to open Thursday evening.

Montgomery and Stone and Elsie Janis are booked to stay for another week at the Chestnut Street Opera House in The Lady of the Slipper. Ever since it opened here the stage-manager has been having daily rehearsals, remaking and revising the entire production, so that when it does make its Broadway premiere the weaknesses will have been strengthened.

The Garrick still houses Gypsy Love, with Phyllis Partington in the title-role. Although this company was here last season for its premiere, the tuneful music and pretty story has made it so popular that the houses so far are good. J. J. Rosenthal is here as the advance man, having left New York for a brief road tour.

Happy Hooligan modernized was Manager Wegefarth's offering at the Grand last week, and big business proved the wisdom of his selection. Danny Simons as Happy, Paul Quinn, Norman Manley, Joe Mitchell, May Shirk, and Josephine Brauta scored.

Uncle Tom's Cabin was played last week at Hart's to appreciative audiences, while at the National The James Boys was played by the new stock company.

Lulu Glaser in a pleasing act was headliner at Keith's last week. The hit of the bill, however, was Conrad and Whidder, here for the first time with a clever song and dance act that received half a dozen encores, stealing some of the time from the next turn. It is rumored that Keith intends to build a theater in Germantown, believing that it is a shame to let Dr. Walter Steumpfig draw in all the shekels in this hustling town without the slightest competition. The site which it is understood he has under consideration is just above the corner of Germantown and Maplewood avenues, four doors below the Germantown Theater.

Madame Ernestine Schumann-Heink was the soloist at the Philadelphia Orchestra last week and was such an added attraction that every seat was occupied in the vast Academy of Music.

William W. Miller, owner of the William Penn, Plaza, Girard and Forepaugh theatres and one of the best liked theatrical men in town, surprised his friends last week by getting married. The bride was Miss F. L. M. Homberg, and the ceremony was performed by Rabbi Henry Berkowitz. Mr. Miller's first wife died several years ago.

J. SOLIS-COHEN, JR.

NEWS FROM THE AMERICAN ATHENS

"Coming Home to Roost" is Reviewed—Gertrude Hoffmann's Latest Success—George Arliss in "Disraeli"—Other News.

BOSTON (*Special*).—Coming Home to Roost, a new play by Edgar Selwyn, author of The Country Boy, was produced last week at the Hollis Street, where it remains this week and probably for some weeks to come. The cast is as follows:

Martin Boldt	William Courtleigh
William	George Schaeffer
Ellen Boldt	Phyllis Bostwick
Miss Hudson	Elsa Berold
Robert Harrison	Felix Krembs
Dr. Colbey	William Sampson
Sarah	Grace Elliston
Wilkins	George Schaeffer
Dick McElroy	Otto Hoffman
William Lawrence	George Backus
Aloysious Leonard	Frank Monroe

The new comedy, founded on a story by Jesse Lynch Williams, is one of that rapidly enlarging group of plays which go to the dramatic aspects of our everyday American life for their material and which are acted, not by stars, but by well-balanced special casts, a promising movement. The theme this time is the effect of wealth on the happiness and health of the wife of a Wall Street millionaire. She is afflicted with neurasthenia, the result of having nothing to do. Now that their early struggles are ended, she has ceased to share in her husband's life. Town and country houses, motor cars and horses, noted specialists, all fail to bring her out of her afflicted self until, upon the advice of a country doctor, her husband loses, or appears to lose, his fortune. This was the needed tonic. How the wife regained her health in what she supposed was a new struggle, and how the millionaire-husband almost lost his fortune in real earnest, fill the rest of the play.

The first act is first-rate domestic drama, with characters and action natural, and with slight comic relief from the country doctor. The second act, set in the chicken farm where wife thinks she is rebuilding the family fortune, and from where husband is really conducting big business by long distance, plunges all the action and all the characters straight into farce. They are rescued, however, in the last act, which returns somewhat to the tone and method of the first. The play is well knit, interesting and amusing throughout. If it has a grave fault, it is its lack of uniformity in tone.

Grace Elliston as the wife was admirably wholesome and sincere. Her early scenes as the irritably nervous invalid were admirably managed. William Courtleigh as the husband was vigorous and convincing so far as the exigencies of the part would permit. The others in the cast were satisfactory. Two interiors were set tastefully. The play will not repeat the success of The Country Boy, perhaps, but it is nevertheless deserving.

Gertrude Hoffmann's new musical causerie, Broadway to Paris, now running at the Shubert, is a blinding whirlwind of miscellaneous entertainment—songs, dances of all kinds, vaudeville turns, and the chorus in a rapid and constant succession of evolutions and costumes. Whatever plot there is is soon lost, and nobody cares. The keynote is pace, and since the trial performance in Albany a while ago there has been much pruning and revision, under the eye of Mr. Shubert, to attain that end. Miss Hoffmann's part of the performance has been reduced to little more than one good song and a wildly bacchanalian barefoot dance, which she does remarkably well and in which she is assisted by a nimble group of barefoot youths and maidens. The settings are extremely lavish and effective. Melville Ellis's costumes attractive and original, and the large supporting company, trained by Ned Wayburn, are clever and untiringly vigorous. Maurice and Florence Walton do a graceful and skillful dance, Ralph Austin and James Morton are funny as two burlesque Sherlock Holmeses, and the Ahearn Troupe supply a cycle act. Broadway to Paris subjects the intellect to no undue strain, but it is a good show, with the accent on the "show." It will run at the Shubert until Nov. 2.

George Arliss is appearing in Boston for the first time in five years. Last week he brought his remarkable impersonation of Disraeli to the Plymouth, where it remains for some weeks to come. Boston is showing keen interest in Mr. Arliss's wonderfully subtle and effective acting as Lord Beaconsfield, the pleasant pictures and sufficiently dramatic story of Louis N. Parker's play, and the capable company and excellent production with which the Lieblers have surrounded both. Last week the Drama League held its first "conference" of the season, at which Mr. Arliss delivered his address on the art of acting. The League has enthusiastically indorsed Disraeli. It is the first production of the year to be so approved.

At the Tremont Blanche Ring in The Wall Street Girl has replaced the ill-starred A Polish Wedding. Miss Ring's well-tried abilities and her successful musical comedy will stay two weeks, and then, on Nov. 4, will come Henry Miller, supported by Ruth Chatterton, in The Rainbow.

Robin Hood is still at the Boston, playing to crowded houses. Monday evening's performance was conducted by Reginald de Koven. Mr. de Koven has been devoting one morning a week to trying out voices at the Boston, on the chance that he may find a use for them in his productions. About fifty singers have applied each Thursday.

The Quaker Girl, with its dainty tunes and the sprightly humors of Percival Knight and Ina Claire, continues its successful run at the Colonial.

Gertrude Bryan's charming and finished skill as a comedienne, and a well-trained and vigorous chorus that sings exceptionally well, largely account for the popularity of Little Boy Blue, which is still running at the Majestic.

At the Park, Rose Stahl in Maggie Pepper is now in her eighth week, and no limit has been set for the engagement.

The Opera House has issued, in an attractive pamphlet, its prospectus for the coming season. It gives the singers in the resident company, the artists, the repertoire, and various items of announcement and comment. Attention is called to the importance of the appointment as general stage director of Joseph Urban, who is among the foremost exponents of the newer German school. All scenery, costumes and properties will be designed by him. The Opera House will produce for the first time in America Ravel's ballet, Adelaide. A Wagner festival is a possibility, and ambitious plans are made for Sunday concerts.

The Concert, which fared none too well at the Hollis last season, considering it was the best comedy of the year, is to return to the same house for two weeks on Nov. 4.

The Public Library announces a series of four talks on Types of Modern Drama, by F. W. C. Hersey, an instructor in English at Harvard.

Wilton Lackaye gave the Harvard Dramatic Club a splendid talk last week. He said: "The stage to-day, not as it is conducted, but as it lies in the hope of actors, is far ahead of the public taste."

A most attractive booklet has been distributed by the Plymouth in advertisement of Disraeli. There are several portraits of Lord Beaconsfield and of Mr. Arliss, and interesting accounts of Disraeli himself as well as scenes from the play, copies of old prints and epigrams from the statesman's writings.

The benefit for the H. B. Harris Rest Home for Stage Children takes place Tuesday, Oct. 29, at the Boston. Every attraction in town will be represented.

The Bank Officers' Association attended Little Boy Blue in a body last Thursday night.

FORREST ISARD.

DOINGS AT THE CAPITAL CITY.

WASHINGTON (*Special*).—A revival of The Chimes of Normandy by the Aborn Opera company met appreciation at the Belasco Oct. 21-26. Vinie Daly is an attractively pleasing and artistically successful Serpolette, and William Wolff as Gaspard heads a cast of excellence. A Butterfly on the Wheel, Oct. 14-19, met with regard, Winona Shannon scoring. The Washington Alliance of Jewish Women had charge of the opening night, the occasion being a benefit given by them for the establishment of a branch to their settlement house. At the National Theater a change of booking in the present week's attraction brings Douglas Fairbanks in Hawthorne, U. S. A., in place of Get-Rich-Quick Wallingford, as announced. The Spring Maid, with Christie MacDonald and artistic support, including Elgie Bowen, Tom McNaughton, Thomas Conkey, Charles W. Meyers, John P. McSweeney, and Grace Ady, Oct. 14-19. Henrietta Crosman is at the Columbia in The Real Thing, which again proves strongly interesting. William Hodge in The Man from Home met with an enthusiastic reception during the excellent engagement just concluded at this house. Madame Sherry next.

A thoroughly strong attraction that was big in attendance and approval at the Academy of Music during the past week was the first popular priced presentation by the Authors' Producing Company of Charles Klein's success, The Gamblers, which was given a most artistic presentment by a company of meritorious ability. Happy Hooligan is the bill for the present week.

Chase's fine bill, Oct. 14-20, to crowded houses: Columbia Players in Bixby's Baby, Smith and Proctor, Elinore and Williams, Julian Dowes, Top o' the World Dancers, the Lads o' Melodie, Robinson Newbold and Marie Louise Gribben and Ben Beyer.

The season of vaudeville introduced by Manager Poli at Poli's following his big successful stock season is attracting large audiences that praise strongly the very excellent programme presented: Ward and Curran, Del Franco, Felix Adler, Premier Duo, Three Langdons, Clark and Verdi, and Zola Sisters, Oct. 14-20.

The Majestic, that has been dark for a period, opened Oct. 14 with John Grieves's Musical Stock company, which will present weekly a musical change of bill. Suiu Sultan's Brides was a pleasing opening bill. Principals include Elva Grieves, Nina Collins, Frances Scott, Russ Forth, Billy Bowers, Ralph Earle, and Billy Stanford.

The Gayety entertained crowded houses Oct. 14-19, with Taxi Girls, headed by the Farrell-Taylor Trio. The current week's bill is The Winning Widows.

Lyceum had a successful week with The Whirl of Mirth, featuring Eddie B. Collins. Moulin Rouge is the present attraction.

JOHN T. WARDE.

THE NEW YORK
DRAMATIC MIRROR

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

SPARE ROSENFELD.

Some vague and elusive Sabbath Society made a complaint, and SYDNEY ROSENFELD, president of the National Federation of Theater Clubs, was summoned before a local magistrate for violating the Sunday-closing law by giving a performance of The Higher Court at the Maxine Elliott Theater on Sunday evening, Oct. 6.

We do not know what may happen to Mr. ROSENFELD by the time this appears. We sincerely hope he may escape the worst; that neither ducking nor the pillory may be his fate. That would be a blemish on the fair name of our great State and beautiful city. For Mr. ROSENFELD was not actuated to commit this offense against the law and conscience of the Sabbath Club by ingrained viciousness.

What Mr. ROSENFELD as president of the National Federation of Theater Clubs tried to do, with the aid of its thousand members, was to provide a way to give unknown American playwrights an opportunity of having their plays brought to the notice of producing managers.

He found that in order to carry out this nefarious purpose he was obliged to present the selected play on Sunday, as all the theaters are in use on week days and the actors engaged. Long he hesitated and pondered. But he found that hesitating and pondering did not open any theaters to him on week days and that actors would not resign lucrative engagements for the season to play a part one night.

So he chose Sunday.

Now, the Federation sold no tickets to the public for that performance. The box-office remained closed and members only were admitted on cards of invitation limited to the seating capacity of the house. It was to all intents and purposes a family affair.

But the mysterious Sabbath Society feels that the whole city has been shocked by this flagrant assault upon its moral constitution and is ready to invoke book and candle and the ducking-stool and the scaffold in its righteous indignation.

The Higher Court preached a better sermon than nine-tenths of the sermons heard from the pulpits of the Sabbath Society. It uphel. the Higher Court of the Eternal, and pointed out the path of charity, hope and love to the erring sons of man.

Mr. ROSENFELD performed an act of public benevolence. He gave a struggling American playwright a chance to be heard and he caused a heart-stirring sermon to be preached to the thousand members of the Federation.

Therefore, we sincerely hope that he may not have to pay the penalty of his offense with the pillory or the ducking-stool.

COINING A NEW TITLE.

Mr. RUPERT HUGHES, we understand, may be put to the stress of coining a new word for the title of his new farce, and the management promises to reveal this word on an electric sign when the piece sustains its premiere.

We profoundly sympathize with any author who finds the English language with its 300,000 words too poor to express his meaning. SHAKESPEARE, who used more words than any other English dramatist, needed only 15,000 to write his plays and say all that has been said on the subject of the drama in the vernacular.

Presumably Mr. HUGHES knows his own requirements, and we are not making this more or less odious comparison in a carping spirit. But we have been called upon in the past to criticise sundry of Mr. HUGHES's plays when the English language seemed inadequate to express what we felt impelled to say about them.

SHAKESPEARE'S CONTEMPORARIES.

Some unique individual wrote to E. H. SOTHERN recently chiding him severely for advertising that he was appearing in the plays of SHAKESPEARE and demanding that the name of Lord BACON be substituted for SHAKESPEARE'S on the bills, because there was no mention of SHAKESPEARE by any of his contemporaries to justify his claim to the authorship.

Mr. SOTHERN retaliated with a broadside of facts to show that SHAKESPEARE, the dramatist, was well known to his contemporaries, and they at least did not question his right to the authorship of the plays of SHAKESPEARE.

The Philadelphia Shakespeare Society some years ago published a pamphlet devoted to excerpts from contemporary writers proving that SHAKESPEARE was recognized as the dramatist as we know him, and it would seem to be a no difficult matter for those interested in the truth to inform themselves on the subject.

BEN JONSON knew the Bard of Avon. In his "Timber on Discoveries Being Observations on Men and Manners," as a *Herald* reader points out, written in 1620, but not printed till twenty-one years later, he had this to say:

"I remember the players have often mentioned it as an honor to SHAKESPEARE, that in his writing (whatsoever he penned) he never blotted out a line. My answer hath been, 'Would he had blotted out a thousand,' which they thought a malevolent speech. I had not told posterity this but for their ignorance who chose that circumstance to commend their friend by wherein he most faulted; and to justify mine own candor, for I loved the man, and do honor his memory on this side of idolatry as much as any. He was, indeed, honest, and of an open and free nature; had an excellent phantasy, brave notions and gentle expressions, wherein he flowed with that facility that sometimes it was necessary he should be stopped."

BEN JONSON was SHAKESPEARE'S chief competing dramatist, and their plays were performed in opposition. It can hardly be doubted that JONSON was tempted to ignore SHAKESPEARE, if any one was. But then JONSON, too, perhaps embalmed a cipher in his writings to prove that white was black.

The whole case of BACON *vs.* SHAKESPEARE is one of interesting hysterics.

THE WALTZ ON THE STAIRS.

The Lyric of the Prettiest Song in the Count of Luxembourg at the New Amsterdam.

Angele (Ann Swinburne) has come to the ball of the grand duke in the second and last act of The Count of Luxembourg. She is married—as the first act pleasantly and amusingly reveals—to a man whose name she does not know and whose face she has never seen. Count Rene of Luxembourg (George Lear Moore) comes also to the ball, married to a woman of whom he knows as little. Since the audience has seen the two married, a screen separating the couple during the ceremony, it is quite content to await the final curtain and the denouement. Meanwhile Angele has fallen in love with the count, but prefers to conceal her affection for him. And Rene, of course, is head over heels in love with his partner of the dance. To the lilting melody of a piquant and charming Lehar waltz, Miss Swinburne and Mr. Moore whirl gracefully over the stage and swing with rapid steps up the broad stairs. They sing:

Rene: Are you going to dance?
May I not have a chance?
Angele: Not with me, as you see!
Rene: Do you find any faults
In the way that I waltz?
If you do, will not you explain?
Angele: It is certainly true.
Rene: My distress you can guess!
Angele: When I'm waltzing with you—
Rene: You confess more or less.
Angele: That we both of us seem
To have danced in a dream.
Rene: Shall we try,
You and I
Again?
Both: Shall we try,
Just we two,
You and I
I and you!
Let us believe the dream is true,
That you love me and I love you!

You with me,
I with you,
(Dreams, you see,
May come true).
Like little children, hand in hand,
Dancing away in Fairyland.
Angele: If you quite understood——
Rene: All I hear, never fear!
Angele: I have promised my hand——
Rene: Fate austere, it is clear!
Angele: I'll be doing no harm when I
rest on your arm,
If, by chance, I do dance—with
you!
Rene: Tho' a circle select——
Angele: Man and maid of high grade——
Rene: Would be more circumspect.
Angele: Very staid, I'm afraid——
Rene: A Bohemian taste will forbid you
to waste
Any part of your heart——
That's true!
Both: Just for fun,
Girl and boy,
Only one
Hour of joy!
Angele: I will be Cinderella, you——
Rene: Pray to pick up your dancing
shoe.
Both: Unaware
Of the time,
Golden stair
We will climb——
Stairway that leads to Fairyland,
Where we may wander, hand in
hand.

DANIEL FROHMAN'S NEW VAUDEVILLE ACT.

Daniel Frohman's second vaudeville offering, a drama by Frederic Arnold Kummer, entitled The Diamond Necklace is being booked for a long tour, opening at the Majestic, Chicago, Monday. The cast, headed by Helen Robertson, includes Mitchell Lewis, Victor Benoit, Gladys Wolfe and William Kent.

CURTAIN CALLS.

Editor DRAMATIC MIRROR:

SIR.—I have followed with interest the discussion in your valuable columns regarding the vexed question of curtain calls. Your notes on the matter, and subsequently, the letter in this week's issue from Sarah Fontaine Sampson, put it quite clearly.

There are a number of people who, arguing that all acting is an illusion, state that the actor should come out of his role and receive the acknowledgments of his auditors. But this is not so. A picture, for instance, of a splendid sea-storm, at once entrances the eye when seen at some art gallery; yet it is but an illusion; the water is merely suggested. Might we not say with equal absurdity, "Come, wild waves, from your frame and receive the plaudits of your watchers"? The idea is somewhat bizarre, I admit, but the basic truth is the same.

Of course, it "breaks" the illusion to see Hamlet bowing gracefully after being overcast with grief at his death. And the man or woman who stoops to catch applause cannot be a great artist. We must preserve the conventions at all costs.

I presume the abortion known as vaudeville has taught our players to be on familiar terms with their audience. Is not the audience to be totally ignored in classic drama? If we play to our audiences instead of before them, we lower ourselves and our art, and the play. There is very little for me to say in this connection, but I wish to indorse the protest against these ugly freaks of art known as "curtain calls." A disruption of the final act should never be countenanced.

Yours faithfully,
HARCOURT FARMER.

MONTREAL, CANADA.

Lewis M. Cowen, Brooklyn.—The only plan which THE MIRROR is able to suggest for you to dispose of your vaudeville monologue is to find the right performer and write him for an appointment.

THINKS "THE MIRROR" THE BEST.

Editor DRAMATIC MIRROR:

SIR.—I am a regular reader of THE DRAMATIC MIRROR, and also once in a while read other periodicals pertaining to drama, but have concluded with the opinion that THE DRAMATIC MIRROR surpasses all others in every respect.

LEWIS M. COWEN.
581 RALPH AVENUE, BROOKLYN.

FROM THE BOWERY MISSION.

Editor DRAMATIC MIRROR:

SIR.—The article which appeared in THE MIRROR of Sept. 25 is a splendid thing. The Rev. Dr. Hallimond read it, and was very much pleased. I write personally, as I am business-manager of the mission, and also manager of the Bowery Mission concerts, of which you speak in the article, and we are very strong on this point. We believe that music is a powerful factor in bringing these poor fellows to the position of coming to themselves, as our concerts have proven time and time again that many noble fellows have been reclaimed after having come in and listened to some of the beautiful concerts which we have had.

Yours very truly,
JAMES T. HUNT,
Business-Manager, Bowery Mission.

MRS. SYDNEY AYRES'S STATEMENT

Editor DRAMATIC MIRROR:

SIR.—In last week's issue of THE DRAMATIC MIRROR there is a notice of the marriage of Sydney Ayres in Oakland, Cal., to a Miss Anne Franck. This must be an error. I am Mrs. Sydney Ayres, and Mr. Ayres and I have never been legally separated. There is a suit pending in the New York courts against Mr. Ayres for desertion, non-support and alimony. As there is no divorce, a marriage on his part would be bigamy.

Very sincerely,
MRS. SYDNEY AYRES.

BINGHAMTON, N. Y., Oct. 17, 1912.

"THE GYPSY" IN REHEARSAL.

The Gypsy, Pixley and Luders's romantic operetta, has been put into rehearsal, under the stage direction of Al. Holbrook, with the following principals: Violet Beaton, Eleanor Kent, Mabel Phillis Irving, Josephine Morse, Ernest Lambart, Jack Hassard, Joseph Miron, Roland Hamilton Earle, Forrest Winant and Francis Lieb. The cast and ensemble will number 100. John Cort has selected the Colonial Theater, Cleveland, for the first performances during this week and will bring the production to New York early in November.

KEITH TO PRODUCE BELASCO PLAYS.

B. F. Keith has entered into an agreement with David Belasco whereby he will produce several one-act plays, beginning with Austin Strong's thrilling little drama, The Drums of Oude, which ran successfully for some time at the Duke of York's Theater in London. Although this play and Madame Butterfly, staged by Belasco, have been playing under an agreement with Martin Beck for several months over the Orpheum circuit from Chicago to the Coast, it is announced that this is Mr. Belasco's first serious venture into vaudeville.

WILL STAND PAT

National Federation of Theater Clubs Will Continue to Give Sunday Performances.

Despite the pernicious activity of the Sabbath Society and the arrest of its president, Sydney Rosenfeld, the National Federation of Theater Clubs will continue to present plays on Sunday evenings.

Mr. Rosenfeld, as stated elsewhere, has been bound over in the sum of $50 to answer to the Court of General Sessions for permitting a performance of The Higher Court to be given at the Maxine Elliott Theater on Sunday evening, Oct. 6, under his direction and sponsorship, as the presiding head of the organization.

"This action of the Sabbath Society notwithstanding," Mr. Rosenfeld informed a reporter for THE MIRROR, "we shall stand pat on our original plan of presenting our plays on Sunday evening.

"I am not personally desirous of making Sunday productions," he added. "I would gladly give way to those who have any feelings on the subject of Sunday theatricals. But I feel we not only are entirely within our rights, but there is this all-controlling consideration, that Sunday nights are for the present indispensable to the success of our efforts.

"The Federation was organized to produce plays by unknown writers. When we remember that many of the greatest successes went begging for producers, sometimes for years, it must be apparent that there are plays in the field which deserve attention. By joining the Federation on payment of $2 a year, an unknown writer may have his play read, and in case of a favorable verdict by the reading committee, have it produced through this organization. I think I am justified in saying we are doing some good in the world.

"Now comes the problem of producing a play. Any production we make must necessarily be a trial performance. Our object is accomplished when we have made a production within the stipulated period. To rehearse, stage, scenically and otherwise equip a new play, is not an easy matter. We can count on but one evening, and that evening must necessarily be Sunday evening, because on no other night is there a theater available, and on no other evening are there actors available for our purpose. Actors are engaged by the season, and not to be had for a single performance on week nights.

"I think our position is pretty clear. We would gladly avoid Sunday performances, but the success or failure of our project practically hinges on our ability to get a theater, until we are in a position to own one of our own, and to get actors to rehearse and play our plays.

"So much for the necessity pressing on us to get results. Now as to the legal aspect of our relation to the Sunday closing law.

"I think no one disputes the right of a man to invite his friends to his house to witness a theatrical entertainment on Sunday night. As a federation we represent a family on a large scale. We invite our members to pass upon what the Federation is doing or how it is discharging the duties intrusted to it. We present the play which its reading committee has agreed is a play worthy of our producing efforts. We sell no tickets to this performance to outsiders. The public is excluded for that night. The box-office is closed, and only members of the Federation can secure invitations and tickets of admission. It is in no sense a money-making enterprise. We rejoice if we can adequately cover expenses. We do not even advertise our performance.

"That being the case, I do not see in what manner we violate the Sunday laws, which are directed against performances to which the public can gain admittance without formality on payment of the price.

"Surely, we are not engaged in a business which degrades or interferes with the rights of others to worship how and where they please. Our plays are intended to represent high thought and ideals. We do not aim at high-brow achievements, but we do try for plays which exalt and meet the standard of morality. The Higher Court is signally a dramatic expression of the softening influence of a great moral force working through human character. It typifies a worldly man of great riches yielding to the higher power of destiny and made human again by the mellowing influence of love.

"Feeling that we stand for a principle and that we have violated no law, we shall continue giving Sunday night performances unless the courts decide otherwise."

The officers of the Federation have decided to give their next performance on the first Sunday in December. The play selected is The Road to Arcady, by Edith Sessions Tupper.

The following have joined the Federation during the past week:

Cecil Kern, Mrs. L. Bowski, F. D. Rosebault, Mrs. H. H. Twombly, Mrs. H. Dinkelspiel, Mrs. Frank Leslie, Mrs. Louis Lauphen, E. Lummiss, Dr. F. Milton Willis, Louis B. Heller, Charlotte Sinclair, M. L. Fontaine, Mrs. L. J. Pennock, Mrs. H. W. Gould, Mrs. Louis C. Lehr, Mrs. Anna Bird Stewart, Mrs. May B. Smith, Albert Francis Hagar, Mrs. M. F. Holtsniger, Mrs. F. R. Harriman, Mrs. Goldman, Mrs. M. F. Greenleaf, Mrs. C. C. Vail, Mrs. G. G. Suttwell, Mrs. Nettie P. Schwerin, F. T. Richards, Mrs. A. Greenspecht, Florence Armitage.

"A DOLLAR DID IT."

New Play at Los Angeles Runs Along Old Lines.

LOS ANGELES, Oct. 13.—This is the title of what the Los Angeles *Tribune* calls a curious combination of melodrama, farce, and comedy, which was given its first performance on any stage at the Burbank yesterday afternoon.

It is not altogether a condemnation of the play to say that it did not get over with yesterday's audience, adds the paper.

It is a rapid-fire piece that requires more than one performance to get into good running order, but however well it may be performed later on, the fact is that the play lacks the appeal and interest that go with the handling of a new theme, or with an old theme newly treated.

A Dollar Did It treats of an old theme—the machinations of the city promoter in a small town—in a manner that hardly could be called new, whatever angle might be given to the get-rich-quick theme, and however cleverly executed the scheme might be.

Realizing this, the author has apparently made every attempt to create new situations, but with the get-rich-quick promoter's arrival under melodramatic circumstances in the stereotyped small town and his winning almost on the instant the entire population over to his side, all claim to originality is lost and some of the clever situations that follow are marred by the bad impression left by this overworked incident.

Ralph Stuart made his first appearance with the Burbank company this season in a special starring engagement in the role of Baxter Billings, the promoter.

Making their bows at the Burbank also were Richard Allen, Miss Iona McGrane, Walter Edwards, and Kenneth Stuart. The newcomers were cordially greeted.

PRESENT GOLDSMITH'S COMEDY.

Ben Greet Stages "She Stoops to Conquer" for the Redpath Bureau.

After a continuous tour of eighteen weeks in the open air, Ben Greet, the English producer, returned from Germany and London two weeks ago and immediately rehearsed and produced for the Redpath Lyceum Bureau The Comedy of Errors and She Stoops to Conquer.

These two plays have long been favorites with Mr. Greet's audiences. His connection with the latter play began with his boyhood, when he held the book at school when the famous London comedian, Lionel Brough, was the stage director for the annual play. Mr. Greet was then ten years old, so that he got all the traditional business of the part, as well as the original song sung by Quick, the comedian, on the first night of the play at Covent Garden in 1775. Mr. Greet's own performance of Tony, which he has given now for nearly thirty years, is considered unique, and is continually demanded by his audiences. He has played the part continually in London and all over England; also in New York, both at Daly's and the Garden Theater. Mr. Greet is now arranging to produce this and other comedies in New York with an all-English company. The Redpath tour is booked for thirty-two weeks, and is to be followed by other Shakespearean plays.

WILLIAM B. SHERMAN.

Prominent Manager of the Canada Theater Circuit.

William B. Sherman, who recently entered into an agreement with John Cort of Seattle and C. P. Walker of Winnipeg to book attractions over the territory controlled by them, was born in Coshocton, Ohio, July 29, 1868. Started in the theatrical business when 17 years old.

He was with the Sells Bros., Ringling Bros. and Forepaugh and Barnum Circuses until 1901, then became interested in amusement parks in the United States and Canada until 1905, when he went to Calgary, Alta., and opened the Lyric Theater. He now controls in Calgary, the Sherman Grand Theater, playing road attractions Mondays, Tuesdays and Wednesdays and Orpheum Vaudeville Thursdays, Fridays and Saturdays, also the Sherman Auditorium and Lyric Theater; in Winnipeg, Manitoba, the Sherman Grand Opera House; in Edmonton, Alta., the Empire Theater, playing Orpheum Vaudeville Mondays, Tuesdays and Wednesdays and road attractions Thursdays, Fridays and Saturdays, and the Lyceum Theater; in Lethbridge, Alta., the Majestic Theater; Brandon, Manitoba, the Sherman theater, and at Saskatoon, Saskatchewan, the Star Theater. Mr. Sherman is also interested in eight road companies. His hustling qualities have resulted in giving to Calgary the Sherman Grand Theater, one of the three finest playhouses in Canada.

WILLIAM B. SHERMAN

ELAINE INESCORT IN "SNOW WHITE."

Elaine Inescort has been engaged by Winthrop Ames for the role of Queen Brangomar in the fairy-tale play for children, Snow White, at the special matinees at the Little Theater. Miss Inescort made her debut in Sir Herbert Tree's company in London, playing small parts and understudying. Then she followed Lena Ashwell, with Sir Charles Wyndham, in the title-role of Leah Kleschna, and created the role of Miss Roberts, the governess, in The Mollusc. She played Yosan in Sir Herbert Tree's production of The Darling of the Gods, Maggie Brown in An Englishman's Home, in Raffles, A Woman's Way, etc. Her first visit to the United tates was made with H. B. Irving, playing in Paola and Fracnesca, Mauricette, and The Bells. During the past summer she appeared with James K. Hackett in stock in Los Angeles.

HARRY CONER SUES MANAGERS.

Alleging breach of contract under which he was engaged as star in Mary's Lamb in 1909, Harry Coner, whose real name is John Henry O'Conner, is suing Richard Carle and Charles Marks. Marks claims that Coner told him he was "broad-minded" enough to consider a contract at an end if the show did not go well. He also claims that although Mary's Lamb was called an artistic success, it proved a financial failure. In Northampton, Mass., he states, the show played to receipts of $100, whereupon the producers sent $2,000 to Northampton, paid off the members of the company and ended the production.

EDWARD J. BOWES BRANCHING OUT.

The success scored by his wife, Margaret Illington, in a tour with Kindling, under his own management, has encouraged Edward J. Bowes, so that he will undertake other theatrical productions. Mr. Bowes is wealthy from his real estate holdings in the Northwest, and he will put on worthy plays. He may combine with John Cort in some of the latter's productions.

HAPGOOD LEAVES "COLLIER'S."

Resigns Because of Advertising Interference—Robert Collier Says "Politics."

Norman Hapgood has resigned from his position of editor of *Collier's Weekly*. When the fact became known on Saturday Robert Collier, proprietor of the paper since his father's death, said that Mr. Hapgood's resignation was due to a difference in political opinions. The editorial pages were swinging to Governor Wilson's support, and Mr. Collier prefers to support Colonel Roosevelt. Mr. Hapgood, however, explained that he resigned with regret because advertising policies had threatened to influence the editorial department.

In the nine years that he has been at the head of *Collier's Weekly* Mr. Hapgood has written editorial comments occasionally on theatrical matters, and he has contributed a few criticisms, notable for their insight. Before he became editor of the paper he was critic for the New York *Globe*, then the *Commercial Advertiser*, and he established a reputation which has never been dimmed, as one of the sanest dramatic critics in this country. He is the author of "The Stage in America."

"BACHELORS AND BENEDICTS" COMING SOON.

When Bachelors and Benedicts is produced in the near future under the management of Harry H. Frazee, it will contain the veriest of "types." Harry Williams, the song writer, has been engaged to play the part of a young bachelor with musical tastes. He does not pretend to be a composer, but simply a young man who composes music, writes lyrics, and plays them for his friends. In the story he will introduce one of his own songs, "There's No Place Like Home—When There's Nowhere Else to Go;" he will rehearse three of his friends in it, and he will sing with them to make a quartette.

Ralph Herz will have the leading part, which is that of a prospective bridegroom subject to jokes from all his friends. Edna Baker will be the young lady who breaks up this circle of bachelors by becoming engaged to their host—namely, Mr. Herz—and Grace Goodall will be the young widow who coaches her. Others in the cast, which is now being rehearsed at Maxine Elliott's Theater by James Montgomery, are: W. H. Turner, Horace James, Lawrence Eddinger, Warren Cooke, Nena Blake, Regina Connelli, and Jane Garrison.

MARIE V. FITZ G. OCCUPIES LONDON

William A. Brady's Breezy Play Broker Gets a Berth as Soon as She Lands.

LONDON, Oct. 16.—Marie V. FitzGerald enjoyed her holiday just eight days and twelve hours, for at the present moment she is one of the most active contributors to *Theaterland*, a London fortnightly, in which "Over Here in London and Over There in America" are the respective pages which Miss FitzGerald writes.

On sailing Sept. 7 Miss FitzGerald, who has been art critic, press representative, booking agent, playwright, and play broker, declared that she had returned to her first loves, newspaper work and playwriting, but that she would enjoy at least a few months' vacation. On board the *Carmania* an Irish dinner was tendered Miss FitzGerald, at which a clairvoyant told that within the week she would be in actual harness again. No sooner had this young woman arrived in London than she was called to the telephone, and the editors, Mesdames C. Warden Stevens and Mary Hall, who are Americans, but who have lived in England for years, persuaded her to be a regular contributor, and so Miss FitzGerald acquiesced.

Keble Howard, the well-known English dramatic critic, is on the staff, as are Francis Toye, sub-editor of *The Bystander*; Herbert Farjeon, son of the late celebrated novelist Farjeon. Young Mr. Farjeon is in the ranks of the most successful writers of the younger school of to-day. Alick Ritchie is the artist and his cartoons are known throughout the United Kingdom.

As soon as Miss FitzGerald realized that she had definitely established herself, she took an apartment in Savoy Mansions and left the Savoy Hotel for, as she naively puts it, "When you expect to be a year in London you have to have a home." Americans in London and Paris are interested in *Theaterland*, as it is a departure from conservative lines, and its career is eagerly studied.

VIOLET ROMER IN "THE DAUGHTER OF HEAVEN."

Curiosity aroused as to the identity of a girl who performed a lotus dance in The Daughter of Heaven is satisfied at last. The name inadvertently omitted from the programme of the Century Theater was that of Violet Romer. Last season Miss Romer attracted wide attention by her oriental dancing in Kismet.

CHRISTIE MACDONALD IN NEW PLAY

Star of "The Spring Maid" to Have Leading Role in New Operetta by Victor Herbert.

Werba and Luescher, managers for Christie Macdonald, announce that next season, following her third year as star in Reinhardt's tuneful operetta, The Spring Maid, Christie Macdonald will appear in a new operetta by Victor Herbert. The book and lyrics will be by Messrs. Fred De Gresac and Henry Blossom. In the new operetta Miss Macdonald will have the role of a young Flemish woman.

AMERICAN PLAYERS IN AUSTRALIA.

At the time of writing (Sept. 21) Cohan's comedy, Get-Rich-Quick Wallingford, has registered the Australian record for this class of entertainment at Sydney. It has gone eight weeks to capacity business. The time allotted it is twelve weeks, and it looks like going the distance easily. The previous best run for comedy was six weeks for one piece. Not a little of the success is due to the popularity that has been won by Fred Niblo in the title role and Harry Corson Clarke as Blackie Daw. The methods of the two comedians are very much to the liking of the Australians. Josephine Cohan, a sister of the author, and Niblo's wife, is playing Fanny Jasper, while Margaret Dale Owen, H. C. Clarke's wife, is appearing as Bessie, the waitress. So the company is quite a family party.

Another successful American in Australia is William Desmond. He went across to the J. C. Williamson management on a six months' contract and has been there two years. He was just packing up to start on a tour of Europe with his wife (a sister of Nance O'Neill) when the big Australian firm signed him on again to play Hon. Jim Blake in De Mille's play, The Woman. Desmond made a hit in Australia as John Ryder in The Lion and the Mouse.

CLARENCE F. MCKAY.

NEWS FROM NEWARK.

NEWARK, N. J. (*Special*).—Bought and Paid For, with the original cast, was presented at the Shubert Oct. 14-19, and the large audiences were very demonstrative. Charles Richman, Julia Dean, Marie Nordstrom, Frank Craven, Allen Atwell, John Cromwell, and Clair Coste kept the audience in an uproar.

Get-Rich-Quick Wallingford repeated its last season's success at the Newark, Oct. 14-19. An excellent cast, including Jay C. Yorke, Harry Lorraine, James C. Marlowe, Rose Dubonn, Frederick R. Seaton, Morris Foster, Spencer Charters, Carolyn Gordon, Ethelyn Clark, Marie Taylor, Virginia C. Seaton, Frederick Maynard, Ruth Fanning, Sidney L. Mason, S. Abe, Joseph Manning, Joseph Leslie, George K. Henery, George Merritt, Daniel Sullivan, Benson La Mar, and Spencer Charters.

The Servant in the House, a play which is seemingly above the heads of the average patron of the stock company, was most admirably presented by the Payton company at the Orpheum Oct. 14-19. The player who rose to the occasion and gave a portrayal worthy of the author's conception was Lee Sterrett as the Bishop of Beneras. This sterling actor seldom fails in whatever part is assigned him. Another fine conception of the author's is that of Joseph Girard as the Drainman. Arthur Jarrett as Rev. William Smythe was excellent. Clifford Stork's impersonation was dignified and his lines beautifully read. Mabel Brownell as Mrs. Smythe was excellent. Mabel Estelle, who seldom is lacking, gave a delightful impersonation of Mary. Her girlish and sweet mannerisms were delightful. Harry Roach handled the small role in his usual manner. What Happened to Jones, next week.

The Wrong Way, a new drama by Owen Davis, was presented at Jacob's Theater with a company above the average that visits this theater. Florence Carpenter gave a splendid portrayal of Helen Warner. George Drury Hart was excellent as James Wayne. Others in the cast were Helen Miller, Thurlow White, Henry Keene, Francis Herbin, James Cormican, Charles Adams, Emma Earle, and Gertrude Blanchard. The play has no new features and lacked the usual thrills that are found in a known Davis production.

At Proctor's Theater, Oct. 14-19, Mr. and Mrs. Jimmy Barry were the headliners. The bill includes Frank Mill's Players, Rose Braham, Carol Demarest, Gean Smith, Lillian Ashley, Mullen and Coogan, Frey Twins, and Blake and Amber.

Married for a Day was presented by the Auto-Girls company at Miner's Theater Oct. 14-19. The principals in the cast were Frankie Grace, who scored heavily for his excellent dancing; Charles Baker, Bertha Gibson, Lester Pike, Hazel Ford, Mildred Stroller, Lou L. Shean, Louis Street, and Lew Fine.

The World of Pleasure was presented at the Gayety Oct. 14-19, with Will Fox, Harry Marks Stuart, Harry Yost, Bobby Watson, James Hall, Lanier D. Woolf, and Phrynette Ogden.

Good bills were given at the Washington, Lyric, and Odean theaters.

GEORGE S. APPLEGATE.

LAKESHORE LOCALS.

CLEVELAND (*Special*).—The Woman was played at the Opera House last week. Mary Nash, Edwin Holt and others played to good advantage.

Richard Gordon, formerly Mildred Holland's leading man, has become leading man of the Duchess Players, in Classmates.

Edna May Spooner in Price She Paid, at the Grand last week was very good; large audiences.

Little Women played at the Colonial last week. Jessie Bonstelle, who arranged the play, rehearsed the company. Jane Salisbury, Catherine Calhoun, Edna Walther and Eleanor Carey scored.

Gus Edward's Kids were headlined at the Hippodrome last week. Six American Dancers, Three Josettys, Britt Wood, Homer Lind, Leona Thurber and Harry Madison also scored.

Harry Koles, Harry K. Morton and A. K. Hall appeared Oct. 14-19 at the Empire.

St. Elmo was played by the Holden Stock company at the Cleveland last week. Ann Singleton as Edna Earl shows her ability as an actress. Arling Alcine played St. Elmo very well.

GEORGE M. DOWNS, JR.

SMOKY CITY NOTES.

PITTSBURGH (*Special*). — The Ne'er-Do-Well, like its predecessor, The June Bride, ended its short career at the Alvin Oct. 19. The large cast was a capable one, the principals including Hale Hamilton, Robert Fischer, Joseph R. Garry (a Pittsburgher, and a favorite here), Dewitt Jennings, Orlando Daly, Macey Harlam, Francis X. Conlan, Gertrude Dallas and Beatrice Noyes. Eva Tanguay in The Sun Dodgers with George W. Monroe the current week, and The Gypsy follows.

The Littlest Rebel with William Farnum was presented by a large cast at the Nixon Oct. 14-19. William Farnum and Boots Wooster made good impressions. Eddie Foy in Over the River the current week which is to be followed by Kitty Gordon in The Enchantress.

The Amazons was presented last week at the Duquesne by the Harry Davis Stock Players. Mary Hall, Faith Avery and Katherine Stanton were capital as the three sisters. Corliss Giles made a delightful Barrington, while Dennis Harris and Frank Wright were also pleasing. Summing up, however, Faith Avery as Lady Thomasin, carried off the honors, doing a splendid piece of work. The Greatest Thing in the World Oct. 21-26, and Under the Law is underlined.

Mutt and Jeff played another record breaking engagement at the Lyceum Oct. 14-19. Richard Freeman and George Edwards, in the title roles, were supported by an excellent company, including Dorothy Stone. Vaughan Glaser in Grain of Dust this week and Divorce follows.

The vaudeville bill last week at the Grand included Graham Moffat's Players, The Nine Belles and Lillian Harlem. The regular Winter season is inaugurated the current week, the bill including Louise Gunning, Daniel Frohman's players in Detective Kenn, Marceline and Kate Watson.

The Social Maids Oct 14-19 drew crowded houses at the Gayety last week. The Taxi Girls current week.

Victor Herbert and his orchestra closed the season of Exposition Hall Oct. 19.

DAN J. FACKINER.

OVER WHERE THE MISSISSIPPI FLOWS

ST. LOUIS (*Special*).—Bunty Pulls the Strings proved an excellent drawing card at the Shubert Oct. 14-19. Molly McIntyre scored in the leading role, William Lenox, Jean Burnett, Charlotte Lee and J. N. Ramsey are among those who deserve special credit for good work. Alla Nazimova, in the Marionettes, drew well at the Olympic Oct. 13-19. Ed. Fielding and Kate Meed deserve praise for their work. Fritzi Scheff in the Love Wager Oct 20-26.

Chauncey Olcott drew large crowds at the Century Oct. 13-19, where he played Isle o'Dreams. David Glassford, Edith Browning, Jennie Lamont, Agnes Heron Miller, Alfred Moore and J. Darley were seen to excellent advantage. Spring Maids Oct 20-26.

Anna Davis scored heavily at the Garrick Oct. 13-19, where Within the Law has been attracting good crowds. The entire play was excellently presented. The play has a two week run.

The Country Boy with Alfred Cooper in the title role was on view at the American Oct. 13-19, where it retained its power of attraction. Beulah Poynter in a Kentucky Romance Oct. 20-26.

Julia Morton in Girl from Tokio at La-Salle Oct. 13-19. Power Behind the Throne Oct. 20-26.

William Rock and Maude Fulton headlined the bill at Columbia Oct. 14-19. Dinkelspiel's Christmas stood second to the headline.

German Stock company opened Oct. 13 and will continue to play every Sunday night during the season. Hans Loebel was unable to play the leading role of Der Wasserdoktor due to illness. However, Gustave Hillman assumed the role and earned much applause. The company includes Anna Lodnk, Anna Berneck and Henrietta Bucovic.

Follies of the Day was the offering at Standard Oct. 13-19. Fannie Hays was well liked. New Century Girls Oct. 20-26.

VIVIAN S. WATKINS.

TWIN CITY GLEANINGS.

ST. PAUL, MINN. (*Special*).—Metropolitan.—Dustin Farnum in Littlest Rebel 6-12; big business. As Sarah Belmont's Parsifal gave up the ghost in Milwaukee, the house is dark 13-19, with exception of 18 when Sousa's Band will appear. Siren 20-26. Rainey's pictures 27-2. Spring Maid 3-6. May Robson 7-9.

Shubert: White Squaw 6-12; fair business. Bird of Paradise 13-19. Ready Money 20-26. Modern Eve 27-30. Gilbert and Sullivan revivals 31-2.

Orpheum: One of the best bills of the season including Everywife, Ed. Morton, and Mignonette Kokin 6-12.

Empress: Will Oakland headlined 6-12.

Grand: Girls from Missouri 6-12.

Janet Priest, star at the Shubert last week is a cousin to Frank Priest, house manager.

The Star has given up stock burlesque; the house, remodeled and called the Hippodrome, opened 13 with vaudeville and motion pictures.

J. P. Kirk, the Star's manager for several seasons, has shifted his quarters to the Grand.

Gus S. Greening, formerly manager of the Temple, Detroit, recently from Montreal, has been appointed manager of the Empress.

JOSEPH J. PFISTER.

MINNEAPOLIS (*Special*).—Another dark week at the Metropolitan 6-13 owing to stranding of Parsifal. Dustin Farnum 14-20 to lighten the gloom that is hanging over local theatricals. At the Shubert, Bird of Paradise did well 6-13. Not only was the play liked but it served to bring back three popular stock favorites in the persons of Lewis Stone, Jane Meredith and Robert Morris. Bessie Barriscale was well received as was Guy Bates Post and Robert Harrison. Ready Money with Hans Robert 14-20.

Not in seasons has an actress come who has so genuinely impressed audiences as did Bertha Kalich in A Light from St. Agnes at the Orpheum 6-13. The actress's impersonation was memorable and the whole offering the most dignified and finely given playlet yet seen here in vaudeville.

Tillie's Nightmare scored at the Bijou 6-13, Lucille Ward proving a worthy successor to Marie Dressler, and Thomas Manning and Kitty Mills carrying away a majority of the honors as the vaudeville team. Woman in the Case 14-20.

CARLTON W. MILES.

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings at 8:15. Matinee, Saturday, 2:15.
CHARLES FROHMAN Presents
John Drew
In Alfred Sutro's New Comedy
The Perplexed Husband

LYCEUM 45th Street, near B'dway. Evenings at 8:15. Mats., Thur. and Sat. at 2:15.
DANIEL FROHMAN, Manager
Charles Frohman presents
MISS
BILLIE BURKE
In ARTHUR PINERO'S 4-Act Comedy,
The Mind-the-Paint Girl

GARRICK 35th St., near Broadway. Evenings, 8:15. Mats., Wed. and Sat., 2:15.
CHARLES FROHMAN, Manager
Charles Frohman Presents
JOHN MASON
In Henry Bernstein's 4-Act Drama
THE ATTACK
By the Author of "THE THIEF."

CRITERION Broadway and 44th Street. Evgs. 8:15, Sat. Mat. 2:15
CHARLES FROHMAN . . . Manager
A. H. Woods announces
Tantalizing Tommy
Three Acts of Music and Comedy
By Michael Morton, Paul Gavaul and Adrian Ross. Music by Hugo Felix, composer of "Madame Sherry."

NEW YORK THEATERS.

NEW AMSTERDAM
THEATER, W. 42d St. "The House Beautiful."
KLAW & ERLANGER.....Managers
Evenings, 8:15. Mats., Wed. and Sat., 2:15
Klaw & Erlanger Present
The Success of All Europe
THE COUNT OF LUXEMBOURG
A Musical Romance by Franz Lehar, Author of "The Merry Widow," American Libretto by Glen Macdonough.
NOTABLE CAST OF 100

LIBERTY 42d Street, near B'dway Evgs., 8:15. Mats. Wed and Sat. at 2:15.
KLAW & ERLANGER, Managers
Klaw & Erlanger will Present
MILESTONES
By Arnold Bennett and Edw. Knoblauch.
The Greatest Comedy Success of the last 50 years.
Playing to Crowded Houses at the Royalty Theater, London.

PARK 59th St. and Col. Circle. 'Phone 3500 Col. Evgs. at 8:15, Mats. Wed. and Sat. at 2:15.
Wednesday Matinees, 50c. to $1.50.
FRANK McKEE.....Manager
Henry B. Harris Presents
Clifton Crawford
In the New Musical Play,
MY BEST GIRL
By Channing Pollock and Rennold Wolf. Music by Clifton Crawford and Augustus Barrett.

KNICKERBOCKER B'WAY & 38th St.
Charles Frohman, Klaw & Erlanger, Props. Eves. 8:10. Matinees Wed. & Sat. 2:10.
Klaw & Erlanger present
A New Musical Comedy
OH! OH! DELPHINE
Cast and Ensemble of 100
Book and Lyrics by C. M. S. McLellan.
Music by Ivan Caryll, composer of THE PINK LADY.

CENTURY THEATRE 62d & Central Park West.
Phone, Cols, 8800. Evenings, 8 sharp. Matinees, Wednesday and Saturday, 2 sharp.
Prices, 25c. to $1.50
THE DAUGHTER OF HEAVEN
By PIERRE LOTI and JUDITH GAUTIER

WALLACK'S Broadway & 30th St. Evs. 8:15; Mats., Wed. and Sat. 2:15.
Wednesday Matinee Prices, 50c. to $1.50.
B. Macdonald Hastings' New Comedy,
"THE NEW SIN"
With the Company from the Royalty Theater, London.

CURRENT AMUSEMENTS

Week ending Oct. 26.

ACADEMY OF MUSIC—The Red Mill—394 times, plus 1st week—1 to 9 times.
ALHAMBRA—Vaudeville.
ASTOR—The Woman Haters—3d week—17 to 24 times.
BELASCO—Frances Starr in The Case of Becky—4th week—24 to 31 times.
BROADWAY—Hanky-Panky—12th week—92 to 100 times.
BRONX—Vaudeville.
CASINO—The Merry Countess—10th week—72 to 79 times.
CENTURY—The Daughter of Heaven—2d week—11 to 18 times.
COLONIAL—Vaudeville.
COLUMBIA—Behman Show.
COMEDY—Fanny's First Play—6th week—41 to 48 times.
CRITERION—Tantalizing Tommy—4th week—22 to 29 times.
ELTINGE—Within the Law—7th week—46 to 53 times.
EMPIRE—John Drew in The Perplexed Husband—8th week—55 to 62 times.
FORTY-EIGHTH STREET—Little Miss Brown—9th week—63 to 70 times; Oct. 25—matinee—The Point of View.
FULTON—Closed Oct. 5.
GAIETY—Officer 666—187 times, plus 82 to 89 times.
GARRICK—John Mason in The Attack—6th week—37 to 44 times.
GEO. M. COHAN'S—George M. Cohan in Broadway Jones—5th week—33 to 40 times.
GERMAN—The Five Frankforters—15 to 19 times; Sommernuk—4th time.
GLOBE—Closed Oct. 12.
GRAND OPERA HOUSE—The Trail of the Lonesome Pine—34 times, plus 8 times.
HARLEM OPERA HOUSE—Stock co. in Mother—155 times, plus 12 times.
HARRIS—Closed Oct. 5.
HIPPODROME—Under Many Flags—8th week—86 to 97 times.
HUDSON—Robert Loraine in Man and Superman—25 to 32 times.
HURTIG AND SEAMON'S—Bowery Burlesquers.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Oh! Oh! Delphine—4th week—25 to 32 times.
LIBERTY—Milestones—6th week—40 to 47 times.
LITTLE—The "Affairs" of Anatol—2d week—8 to 15 times.
LYCEUM—Billie Burke in The Mind-the-Paint Girl—7th week—49 to 56 times.
LYRIC—The Master of the House—34 times, plus 3d week—17 to 24 times.
MANHATTAN OPERA HOUSE—Sothern and Marlowe in Much Ado About Nothing—5th and 6th time; Hamlet—5th time; Romeo and Juliet—4th time; Taming of the Shrew—5th time; Twelfth Night—4th time; Merchant of Venice—4th time; As You Like It—2d time.
MAXINE ELLIOTT—Ready Money—10th week—74 to 81 times.
METROPOLIS—Cecil Spooner Stock co. in My Indian Love—10 times.
MINER'S BRONX—Lady Buccaneers.
MINER'S EIGHTH AVENUE—Monte Carlo Girls Burlesquers.
MINER'S PEOPLE'S—Zallah's Own.
MOULIN ROUGE—Ziegfeld Follies—1st week—to 8 times.
MURRAY HILL—Gay Masqueraders Burlesquers.
NEW AMSTERDAM—The Count of Luxembourg—6th week—41 to 48 times.
OLYMPIC—Dazzlers Burlesquers.
PARK—Clifton Crawford in My Best Girl—7th week—45 to 52 times.
PLAYHOUSE—Little Women—2d week—7 to 15 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in Charlotte Temple—10 times.
REPUBLIC—The Governor's Lady—7th week—48 to 55 times.
THIRTY-NINTH ST.—The Brute—3d week—16 to 23 times.
VICTORIA—Vaudeville.
WALLACK'S—The New Sin—2d week—8 to 15 times.
WEBER'S—A Scrape o' the Pen—8th week—29 to 36 times.
WEST END—Over Night—178 times, plus 8 times.
WINTER GARDEN—The Passing Show of 1912—14th week.

LETTER LIST

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WOMEN.

Ainslee, A.
Bradley, Alice, Barbara Brown, Alla Baker, Mae Beban, Laurett Brown, Pauline Boyle, Rose Beaudet.
Claire, Alberta, Mrs. Henry Chesterfield, Virginia Clay, Moliae Campion, Hazel Carlton, Lucy B. Conklin.
Dockray, Mrs. Adam, Elizabeth De Witt, Mrs. Chas. De Phil, Vesta De Becker, Lillian A. Devere, Clara Dalton, Leigh De Lacy, Grace Drew.
French, Mariana, Isabel Frost, Mrs. W. H. Fields, Barney Fagen, Minnie Fielding, E. A. Fredericks, E. Constance Farmer.
Greenfield, Caroline, Bertha Galland, C. Goodman.
Hartman, J. N., Rita Harlan, L. Holmes, Lottie Hanna, Mary Hamilton, Evelyn Hope.
Irving, Katherine.
Kirbe, Hazel, Helen Keers, Marie Kinzie.
Lawrence, Laura, E. Lawrence, Ida Lewis, Lillian Lloyd, Leah Lennox.
Merriman, Margaret, Nora May, Gladys Malverne, Evelyn H. Mead, Adeline D. Mack, Bertha Mann, Martha McGraw.
Neville, Hattie.
Price, Dollie.
Rockwell, Maude, Louise Royce, Marie Rice, Mabel Reed, Margaret Ries, Ira Rock.
Summerville, Amelia, Leila Shaw, Pearl Seward, Nellie M. Shaw, Lavinia Shannon.
Turner, Grace, Folly Turner, Dorothy Temple.
Villiams, Florence, Adele Vaughan.
Whitesell, Virginia, Elsie J. Wilson, Winifred Wilton.

MEN.

Allison, A. T.
Barton, Julius, Kirk Brown, Frank Bacon, Wm. H. Barwald, Lloyd Burte, Frank Beamish, R. C. Bosch, Eric Blind.
Carr, Alex., John Carmody, Jack Cobee, Will Chatterton, Arthur Carleton, Bob Culen, Jos. Chipman, Billy Cohan.
Du Bois, Fred, Ben Dodson, Harry Dale, Joe Drum, George Dayton, Edward D'Alse.
Ewald, Edward, T. W. Evans, John Elwyn.
Fixman, Max, Robert Ferguson.
Gano, Chas. E., John S. Grieves.
Handall, R. H., Fred Hargraves, Chas. B. Hanford, Mr. Hartzell, Chas. Hardy, Will Horwitz, Jr., Regan Hughston, Jas. Howard.
Jones, Thos.
Kelly, John W., Ralph Kellard, Jos. Kemper, Percy Kilbride, Arnold Kenzie.
Landon, Dave, Geo. Leffingwell, Fred K. Logan, Frank Lear, Al. Lavay, Bill Lother, Warren Lombard, Barry Linson.
Matthews, Harold, Ezra Mathers, Fritz Macklyn, David Murray, Langdon Mitchell, Earl Metcalfe, Frank Munnell, Corbett Morris, R. D. MacLean, J. B. McDonald, J. R. McCann.
Nos, Julian, Jack Norworth, Arthur Norbury.
Owden, R. H.
Purcell, Chas., A. C. Pringle, Walter Perkins, Louis Phillips.
Rowe, John, Clark Rose, Wm. F. Riley, Chas. Ross, Harrison Russell, Wm. A. Roberts, Leon Reeves, Victor Royal.
Sterling, Lyng, John, Stahl, Herbert Sollinger, Bruce Smith, Harry Sleight, Harry Sweatman, York Stephens, Thad Shine, Arthur Sheldon.
Turner, Smith, Harry Toledo, Chas. A. Taylor.
Van Dyne, Chas., Harry Van Cleve, J. A. Veronee, Ben Vernon.
Wade, John, Miner Watson, A. E. Walton.

NOTES FROM ACROSS THE RIVER.

BROOKLYN, N. Y. (*Special*).—Robert Mantell in Shakespearean repertoire at the Majestic Theater was undoubtedly the premier attraction in the Brooklyn playhouses last week. Although Mr. Mantell's productions are superb it is obvious that classic patronage in Brooklyn is not enough to support plays from the great school of English drama.

The Greyhound completed its second week's performance in Brooklyn at Teller's Broadway Theatre. The production drew to fair business at that playhouse.

The Fatal Wedding was revived at the Grand Opera House and drew to good business. The stirring melodrama was well handled by the company and special attention to the scenic part of the production was apparent.

Edna Goodrich was billed as the feature attraction at the Bushwick Theater, Clare Armstrong doing most of the acting as her leading lady. The Courtiers and a host list of other prominent vaudevillians made up the remainder of the bill.

Mrs. Lillie Langtry made her first appearance at B. F. Keith's Orpheum Theater after several years' absence from Brooklyn. She appeared in a one-act comedy, Helping the Cause, which is a satire on the militant British suffragette.

Harry MacDonald and Emma De Castro, who have scored several successes at the De Kalb Theater within the past year, returned to that playhouse again last week in a one-act playlet, On the Square. The popular actors were accorded a rousing reception by the patrons of the De Kalb.

J. LEROY DAUB.

POLITICAL BENEFIT PERFORMANCE.

To earn money for the Democratic party that naughty corporations cannot give, members of the theatrical profession are to present a mammoth testimonial concert at the Hippodrome on Sunday evening. The entertainment will be given under the auspices of the Wilson and Marshall Theatrical League. The proceeds will be divided between the national campaign, the State, and a portion to the Actor's Fund.

LIEBLERS CUT THEATER PRICES.

George C. Tyler Says Scale is Too High with Present Cost of Living—Other Managers Disagree.

The first break in a close situation of New York theatricals, caused by the strenuous competition, is a reduction of prices in the Century Theater. George C. Tyler took the radical step Saturday at the close of the first week of the great spectacle, The Daughter of Heaven. On Monday evening prices were cut at the Century to a scale of $1.50 for each orchestra seat, where they had been on a scale of $2.50 ever since the reopening of the house under Mr. Tyler's lease.

This cut was made in spite of the fact that the Daughter of Heaven has more expense connected with its maintenance than any other production in New York city at the present time. The original outlay was more than $100,000, and the weekly cost is $15,000. Last week the box office receipts were below this, and Mr. Tyler decided on a change. He figured it out that with the reduction of prices the seating capacity of the Century Theater was still great enough to take in considerably more than $15,000 a week, and from now on he believes that there will be not a losing week.

The change was announced in the Sunday papers with quarter page advertisements bearing at their head an unsolicited testimonial to the quality of the production from William Winter. Mr. Winter wrote to Mr. Tyler: "I have seen every important spectacle displayed in America during the last sixty years, and also several in Europe, and I think that The Daughter of Heaven is, in several respects, superior to anything of the kind I ever saw. . . . I most heartily wish for your ultimate success." Below this was a note from George C. Tyler that he had not the honor of more than a speaking acquaintance with Mr. Winter.

Mr. Tyler also gave an interview in which he said: "The Liebler Company are the directors of more than fifteen attractions now playing. Almost all of these attractions were established successes with long runs to recommend them all over the country. Yet despite their records, only one of the entire number is doing what we deem to be adequate business even for a year with a Presidential campaign. Unquestionably the high cost of living is to blame. In Chicago The Garden of Allah has been playing to the capacity (4,000 seats) of the Auditorium Theater, since August, and we can ascribe it to no other cause than that the price for the best seat was $1.50, instead of $2 or more. The man with $35 a week salary cannot afford to pay the prices demanded in New York city. There are not two attractions in the city now playing to capacity, and the $2 price is the cause. There are too many theaters in the city to support the present scale of prices. There is not a theater here that wouldn't make money at $1.50, provided all seats were sold at every performance, and I assert that the current prices will have to be reduced or many of the theatres will fail to meet expenses." In regard to his own move as the first in that direction, he added, "It is a policy which I hope the public will appreciate."

Other managers did not agree with Mr. Tyler when they expressed opinions. Charles Dillingham said that he would move in the other direction, raising prices from $2 to $2.50, when The Lady of the Slipper came into the Globe on Monday evening. Marc Klaw said that the tendency of the times was not to reduce prices for the theater but to raise them. Lee Shubert said that the raising of prices by his firm in several instances had not kept the public away, and the prices would not be reduced again, at least not this year. Daniel Frohman said that the principle of reduced prices might work satisfactorily in large theaters like the Century, but he doubted if it would prove satisfactory in the smaller playhouses.

RECENT ENGAGEMENTS.

Mrs. Sarah Cowell Le Moyne has been engaged by the Shuberts for a leading part in their forthcoming production of The Five Frankforters, by Carl Rossler, which will be first produced out of town on Oct. 29.

Galvey Herbert has been re-engaged by Henry W. Savage to appear again as the Englishman in Excuse Me. Later he will play in What Alls You? by the same author, Rupert Hughes.

Ada Gifford has replaced Mary Bertrand in the role of Kathleen in The Man Higher Up, now playing in Chicago.

Lew Fields is to star Stella Mayhew in a musical play called The Singing Teacher some time this season. Billie Taylor, Miss Mayhew's husband, will have an important role in the piece.

Amy Lee has been engaged by Klaw and Erlanger for Mr. Hilliard's company in The Argyle Case, after an absence of three years from the stage. Her last appearance was as Georgie, the wardrobe woman, in The Chorus Lady.

Miriam Clements, who recently appeared with Lewis Waller, has been offered a prominent part in one of the forthcoming productions by Charles Frohman. Miss Clements is to give her decision to Mr. Frohman within a few days.

Lillian Keller has been engaged for The Whip.

For the cast of the Rupert Hughes play, now called What Alls You? T. D. Frawley has engaged the following for Henry W. Savage: Shelly Hall, Marguerite Skirvin, Robert Fisher, Desmond Kelly, Bobby Barry, Roxanne Sansing, Sidney Greenstreet, Dorothy Walters, and Alonzo Price.

Charles Bryant, formerly of the St. James Theater, London, arrived from London last week to accept a part in Charles Frohman's production of Bella Donna.

The Shuberts announce for their production of The Five Frankforters the engagement of Edward Emery, Frank Losee, Renee Kelly, and Hylton Allen.

Grete Mayer, from the Royal Vienna Opera House, Vienna, has been engaged by Ralph Phillip to play the leading part in his new musical play, Auction Pinochle, with which Mr. Phillip will open his new playhouse Nov. 4.

Suzanne Rocomoro has been engaged for Eva, the new Franz Lehar comic opera, in which Elsie Ferguson is to appear in Philadelphia Nov. 18.

NEW YORK THEATERS.

HIPPODROME
6th Avenue, 43d and 44th Streets.
Daily Matinees at 2. Best Seats, $1. Evgs., 8
Under Many Flags
Entirely New Spectacles

48th St. THEATER, East of B'dway. Evgs., 8:15. Mats., Thurs. & Sat., 2:15. Phone 178 Bryant.
Thursday Matinee, Best Seats, $1.50.
LITTLE MISS BROWN
By Phillip Bartholomae, author of "Over Night"

WILLIAM A. BRADY'S **PLAYHOUSE** 48th, E. of B'way. Phone, 2626 Bryant.
Evgs., 8:15; Mats., Wed., Thur. and Sat., 2:15.
LITTLE WOMEN
Wed. and Thurs. Matinees, Best Seats $1.50.

Winter Garden B'way & 50th St. 'Phone 9260 Col.
Evenings 8 Sharp.
Matinees Tues., Thurs. and Sat., 50c., 75c., and Best Seats $1.00
The Passing Show of 1912

Broadway THEATER—B'way & 41st St. 'Phone 101 Bryant.
Evgs. 8:20. Mats. Mon., Wed. and Sat. 2:20.
Mon., Weds. and Sat. Matinees. 500 ORCHESTRA SEATS $1.00
Last 2 Weeks.
LEW FIELDS Presents **Hanky Panky**

CASINO B'way and 30th Street. 'Phone 3846 Greeley.
Evgs. 8:10. Matinees, Wed. and Saturday.
The Merry Countess

Maxine Elliott's Theater, Bet. B'way and 6th Ave. Phone 4085 Bryant.
Evgs. 8:10. Mats. Wed. and Sat., 2:30.
H. H. FRAZEE Presents
JAMES MONTGOMERY'S New Comedy
READY MONEY

WILLIAM COLLIER'S **Comedy** 41st, East of B'way 'Phone 5194 Bryant
Evgs. 8:15. Mats. Thurs. and Sat. 2:15.
Thursday Matinee, Best Seats $1.50.
Granville Barker's London Company in
FANNY'S FIRST PLAY

LYRIC 42d St., W. of B'way. Phone 5216 Bryant. Evenings, 8:15.
Matinees, Wednesday and Saturday at 2:15.
Last 2 Weeks. **The Master of the House**
Entire BALCONY . . . $1.00
FAMILY CIRCLE 50
Wednesday Matinee, Best Seats, $1.50

39th Street Theater, 39th St., near Broadway. 'Phone 413 Bryant. Evgs. 8:15 Mats Wed and Sat. 2:15.
Last Week **THE BRUTE**
Beg. Monday, Oct. 28. **The Blindness of Virtue**
By Cosmo Hamilton.

NEW YORK THEATERS.

GAIETY B'way, 46th St. Evgs. 8:30. Matinees Wed. & Sat at 2:30. 'Phone 210 Bryant.
THE BIG LAUGH IS BACK
Officer 666 Flies the Pennant of Success
By AUGUSTIN MacHUGH.
Shatters Gloom | Scatters Fun

GEO. M. **COHAN** THEATER Broadway and 43d Street
Evenings, 8:15. Mats., Wed. and Sat., 2:15.
GEO. M. **COHAN**
and his own Company in
Mr. Cohan's Latest Comedy
"Broadway" Jones

ASTOR Broadway and 45th Street. Evgs., 8:15. Mats., Wed. and Sat., 2:15. Tel. 287 Bryant.
COHAN & HARRIS, Lessees and Managers.
A. H. Woods presents
The Latest and Newest Viennese Operetta,
THE WOMAN HATERS
By Leo Stein and Karl Lindau. Music by Edmund Eysler. American adaptation by George V. Hobart.
With
SALLIE FISHER

Eltinge 42d St. THEATER Phone, 3420 Bryant.
New York's Newest Theater. Just W. of B'way.
Evenings, 8:20. Wed. and Sat. Matinees, 2:15.
Wednesday Matinees, Popular.
The American Play Co. Announces
A New Play in Four Acts,
WITHIN THE LAW
By BAYARD VEILLER

BELASCO Theater, W. 44th St. Evgs. at 8:20; Mats. Thursday and Saturday, 2:20.
DAVID BELASCO Presents
FRANCES STARR
In a New Play,
THE CASE OF BECKY

REPUBLIC THEATER, W. 42d St. Evenings at 8:15.
Matinees, Wednesday and Saturday, 2:15
DAVID BELASCO, Sole Manager
William Elliott and David Belasco present
THE GOVERNOR'S LADY
A play in Three Acts and an Epilogue in "Chinks," by ALICE BRADLEY.
Special Belasco Cast, including
Emmet Corrigan, Emma Dunn, Robert McWade, Jr., Gladys Hanson, Minna Gale, Teresa Maxwell Conover, 30 others.

MOULIN ROUGE Formerly New York Theater.
Evenings 8:15.
Matinees, Wednesday and Saturday, 2:15.
ZIEGFELD FOLLIES
ZIEGFELD'S CLEVEREST CHORUS

Margaret Illington began rehearsals on Monday with the company that is to surround her during the second season of Kindling. In the cast were: A. Byron Beasley, Frank Campeau, Frank Camp, Robert Tabor, Ida Lewis, Florence Robertson, and Bonnie Maude.

AMONG THE PUBLICITY MEN

James Shesgreen was a merchant's clerk in Canada, where he was born, when he made a trip over the Canadian Pacific Railroad and wrote a descriptive article for a list of papers. The article was widely circulated and praised. Mr. Shesgreen had made his start in life at the age of eighteen. He did his first theatrical work for a house in Chicago, then called the Schiller, now the Garrick, and at the same time he contributed to the Chicago *Dispatch* an occasional column of gossip and comment. Years of experience as advance man for Frohman attractions gave him an ambition for individual management, and he became interested in the tour of the late Clay Clement. He introduced his star in New York at the American Theater.

For the next ten years he was in the employ of Wagenhals and Kemper, handling publicity for Louis James, the James-Kidder-Warde combination in Shakespeare, Ma-

JAMES SHESGREEN,
General Press Representative for Henry W. Savage, Inc.

dame Modjeska in repertoire, and the Modjeska-McLean-Tyler combination. For two years he was with Liebler and Company to act as press agent for Eleanor Robson in Audrey, the firm's famous all-star revival of Romeo and Juliet, and The Christian. Mr. Shesgreen was specially engaged by Klaw and Erlanger for the first American tour of Forbes-Robertson, and after that he ventured into the managerial field again with Thomas Ross in On the Quiet, but he was soon back again as representative for Nance O'Neil during her New York and Boston runs. For the next three years he was with Henry W. Savage as press agent for various attractions, for four years he was Frederick Thompson's general press representative, and two years ago he went back to Colonel Savage's staff as general press representative. Mr. Shesgreen is a member of the 'Lambs' Club and the International League of Press Clubs.

Edwin Wallace Dunn is now appealing to the sentimental qualities in dramatic editors. That means he has been saving up kid stories. A week ago he unloaded five in a bunch, and sent them over the big city route. George M. Cohan, his daughter, Mary Agnes, Myrtle Tannehill, Douglas Fairbanks, and Wallace Eddinger all figured in them.

Eddie Weil had an inspiration that landed some Frasee publicity on the front page of the Metropolitan Section, New York *World*, a Sunday or two ago. It appears that James Montgomery, Bayard Veiller, Eddie Weil, Karl Kitchen of the *World*, and Payne, the artist, took dinner together one evening recently, and the dinner gave inspiration to Kitchen to write a story of flippant conversation between the successful playwrights.

Dixie Hines, of the International Publicity Bureau, has been engaged by a new publication in Boston, the *Music Magazine*, to edit the department devoted to the musical stage. The first number will be issued Nov. 18.

Thursday was Plexo Day for the patrons of the American Theater Stock in Philadelphia. Following the idea of Abe L. Einstein, press representative, two thousand boxes of Plexo face creams and other preparations, handsomely boxed by the manufacturers, were distributed.

James G. Pedee has prepared a booklet telling about Julius Cæsar and William Faversham's production. Attractive engravings are given of Tyrone Power, Frank Keenan, Fuller Mellish, Julie Opp, and Mr. Faversham.

Edwin Wallace Dunn, waistcoat and all, journeyed to Washington last week to prepare a campaign of advertising for Douglas Fairbanks in Hawthorne, U. S. A.

PLAYS AND PLAYERS.

Pedro de Cordoba as the violinist in The Master of the House has been replaced by Lawrence Eyre. Last week the production was transferred from the Thirty-eighth Street to the Lyric Theater.

Because suffragists of Minneapolis were not allowed to speak between the acts of A Butterfly on the Wheel, as had been agreed, a dozen or more prominent women of the town stormed the box-office, demanding a refund of their money.

Maude Adams leased the two dwellings at 22-24 East Forty-first Street, New York, recently to Judson S. Todd, of the Holland Holding Company, for twenty-one years, with renewals, at $100,000. She paid $80,000 for the property several years ago.

Permission was granted recently in the New York State Supreme Court for John Wickliffe Stokes Sullivan, an actor, to change his name to John Wickliffe Stokes. He said that the fact that at least eight other actors had the name of Sullivan had led to confusion.

A fire which destroyed the barn of the Summer estate of Joseph Jefferson at Buzzard's Bay recently burned up many books, papers and pictures belonging to the late actor which had been stored in the barn. In the Spring of 1893 "Crow's Nest," designed by the actor himself, was also destroyed.

Ten dollars has been received by the New York *Herald* towards aiding Mrs. Jennie Halle Whyte, for twenty-five years connected with the profession, who is destitute at 1488 Amsterdam Avenue. More is solicited.

The Marion, Ind., Symphony Orchestra, numbering more than fifty performers, have announced three musical events, in November, February and April. Percy L. Nussbaum is conductor and P. Marinus Paulsen, concertmaster.

Earle S. Ross is playing Robert Edeson's part in Where the Trail Divides, the Western play of which Mr. Edeson is the author and which is playing the popular priced theaters under the direction of Messrs. Klimt and Gazzolo.

The firm of Klimt and Gazzolo, the Chicago producers, have three companies touring the popular priced circuit including Where the Trail Divides, The Penalty, and The Little Tenderfoot; eight stock companies in metropolitan cities, and own the controling interest in three popular priced theaters in Chicago, including the New Victoria.

At the Vendome Hotel, Boston, tomorrow, will be held the annual reunion of the Emery family. Edwin T. Emery, the California actor-manager who later this Fall will have his new play The Heart's Desire produced in New York, will journey to Boston to make the principal address.

Billie Burke's season in The Mind-the-Paint Girl at the Lyceum Theater has been extended until Christmas, Charles Frohman announces.

Arthur Row, who last acted in New York with Otis Skinner in Sire, is in the notable production of Julius Cæsar which William Faversham is now presenting on tour.

Rehearsals have begun for Sam Bernard's new production, All for the Ladies, which is taken from the French farce, Aime des Femmes. Mr. Bernard's role will be that of a chief fitter in a ladies' tailoring establishment. In his company will be Adele Ritchie, Ferdinand Gottschalk, Teddy Webb, Louise Meyers, Alice Gentle, and Stewart Baird. The date of opening has not yet been announced. Henry Blossom wrote the libretto and Alfred G. Robyn the music.

Winchell Smith has sailed on the *Kronprinzessin Cecilie* to produce for Charles Frohman at his Globe Theater, London, the comedy, Officer 666, for which a special cast is now being organized across the water.

Look Who's Here, instead of The Girl and the Miner, as previously announced, is to be the name of the new Rida Johnson Young musical comedy which is to be produced in Chicago after a brief tour "on the road."

The modest but much interviewed Pierre Loti consented to take an interest in the contemporary and the present to the extent of attending a performance of Man and Superman at the Hudson Theater. Perhaps he felt ashamed of the delightful ignorance revealed by his naive question, "Who is Shaw?" At any rate it is gravely announced that this will be his only visit to an American theater during his stay here, excepting, of course, the Century.

On April 23, 1913, Ian Maclaren who is now with the Marlowe players of Chicago, plans to give a second big revival of a Shakespearean play, commemorating the date of the birth of the great English poet. Last season Hamlet was produced, Mr. Maclaren taking the leading role.

Wee and Lambert announce the forthcoming production of Seven Hours in New York, a musical play by Matthew Ott, who wrote both words and music. A company numbering twenty-five will appear in the play outside New York some time next month, and if successful, the piece may be brought to New York. The comedy will be produced under the management of Charles Brooks.

Ransomed, a new drama by Theodore Burt Sayre and Cleveland Rodgers, has been put in rehearsal for production by John Cort some time next month. In the cast will be Hope Latham and Franklyn Underwood.

Owing to the closing of The Wrong Way, Thurlow White will be at liberty on the 26th inst.

The special music of a simple and "childy" nature which will be a feature of Winthrop Ames's production of the fairy tale play for children, Snow White, has been composed by Edmond Rickett, who for ten years was music director for Arthur Bourchier at the Garrick Theater, London, where he directed the orchestra and wrote the special music for all Mr. Bourchier's productions. Mr. Rickett came to New York two years ago and has taken out his first naturalization papers. His first attempt at writing theatrical music was for one of the London Christmas pantomimes for children, Red Riding Hood. A year later he composed the music for another Christmas pantomime, The Forty Thieves. In London much of Mr. Rickett's music has been published, but in this country he has published only the music written for a book of Twenty Nursery Rhymes, issued by Oliver Ditson. Mr. Rickett is director of the musical faculty at the Bennett School, Millbrook, N. Y.

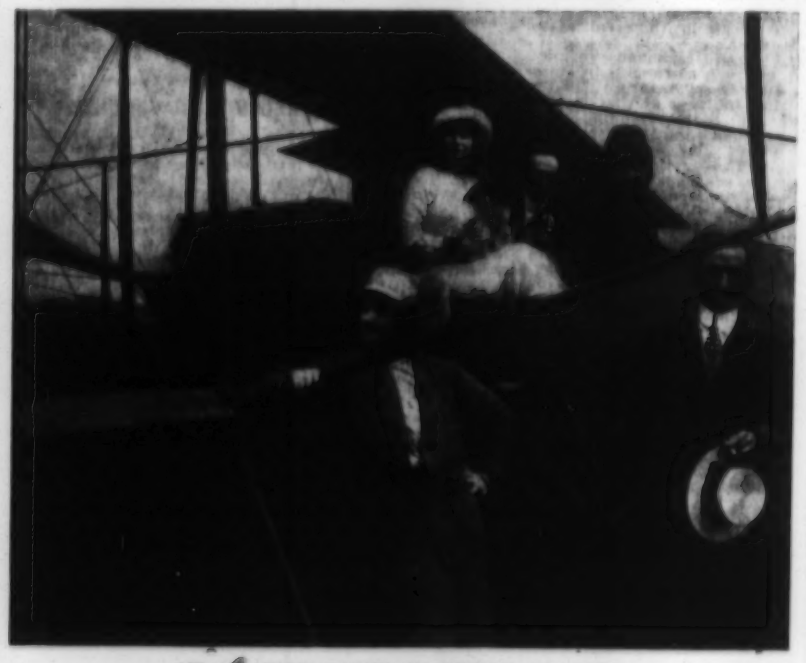
Melville Ellis has rejoined the company presenting Whirl of Society on tour. He has supplanted Effingham Pinto in that organization.

Violet Colby sang the title role of "The Merry Countess" at the Casino Theater one night recently when Jose Collins was temporarily unable to appear on account of a severe cold. Miss Colby, who is Mrs. Clarence Harvey in private life, gave an excellent rendition of the role and was well received. Miss Collins has now entirely recovered.

Peter Pan will be given in London as well as in New York during the Christmas season. This will be the ninth annual presentation at the Duke of York's Theater, and the third holiday season at the Empire. There has been so much demand for seats during Maude Adams's engagement in New York that arrangements have been made to give extra matinees.

AN AVIATOR GROUP.

John Wilmer, business manager last season for Louis Waller, is an expert aviator, and is spending his summers in France where he is a popular competitor at all the meets. The picture reproduced here shows his machine at the aviation meet at Juvisy, near Paris, last summer. Mr. Wilmer is seen at the right of the picture with his hat in his hand, Pauline Fredericks at the left, with Grace La Rue sitting in the car, and Byron Chandler on her left. Mr. Wilmer wears the pilot's badge on his left sleeve.



AN AVIATION PARTY AT JUVISY, FRANCE
Pauline Frederick, Grace La Rue (in Aeroplane), Bryan Chandler (Bareheaded), and John Wilmer, the Aviator.

RECORD OF DEATHS.

RICHARD TEMPLE, the actor, is dead in London. He created the part of the Mikado in Gilbert and Sullivan's opera of that name.

JOHN A. KILBORN, former treasurer of Luna Park, is dead from heart disease in his home, No. 1585 Bedford Avenue, Brooklyn. He left a widow and three daughters. His brother, Horace M. Kilborn, is vice-president of the National City Bank.

JULES LOMBARD, friend of Abraham Lincoln and sweet singer and minstrel of the Civil War, died in Chicago on Oct. 10 at the age of eighty-four years. His singing of "The Battle Cry of Freedom" in the streets of New York just before the war brought him fame. A complication of diseases brought on by age was the cause of his death.

JOHN FREDERICK REICHARDT, a tenor who sang under the management of Strakosch and later under Maretzek and Colonel Mapleson, died on Oct. 9 at his home, 230 East Fifty-fourth Street. He was born in Germany eighty-five years ago.

BENJAMIN M. SNOW, for many years manager of the Bowdoin Square Theater of Boston, died suddenly at his home in that city on Oct. 9. He had been one of the Snow brothers in an acrobatic team well known throughout the theatrical world many years ago. He has lived in retirement for a quarter of a century.

WILHELM KUHE, a noted pianist, at one time accompanist for Jenny Lind and impresario for Patti, Christine Nellsen, and Mario, died in London on Oct. 8. He was born in Prague in 1823 and has written much graceful salon music for the piano.

FRANK WRIGHT, once with the old John Robinson circus and of late years a popular cafe manager, died at his home in Cincinnati.

ROBERT CLEMENS, formerly with Walter L. Main and the Cole Brothers' Shows, died on Oct. 7 last in his home at East Liverpool, O.

CHARLES (BOTTLES) HARDWICK died Oct. 12, of appoplexy. Mr. Hardwick was long connected with theatricals and for the past five years was stage-manager of the Orpheum Theater, Canton, O.

FRANK LANE, formerly a Shakespearean actor of note and later a National League umpire, died at the age of fifty-five last Sunday in St. Mary's Hospital, Philadelphia. Before the early 80's he appeared with Lawrence Barrett, Edwin Booth, Alessandro Salvini, and in leading roles in the farces of Charles M. Hoyt.

RICHARD PLUNKETT, well known to the vaudeville stage for a generation and more as a blackface comedian, died last Monday at the Carney Hospital, Boston. He was born in that city fifty-five years ago, and was a member of the third oldest team in the theatrical business, Marlowe and Plunkett. He had played for thirty-eight years, and his last engagement was as late as October first.

MAX SPICKER, member of the New York Musicians' Club and an honorary member of the Society of American Cantors, died last Tuesday at his home here, 1361 Madison Avenue. Mr. Spicker had composed many well-known numbers of the Jewish Ritual, including "Fear Not, O Israel," and "Why Art Thou Cast Down, My Soul?" He was born in Germany fifty-four years ago.

In loving memory of dearly beloved mother,
MARIE F. BINGHAM,
who passed away Oct. 26, 1905.
"She was tired of all, save loving."

STOCK COMPANY NEWS

FRANCES E. BRANDT,

Leading Woman of the Winnipeg Stock Company.

PROMINENT STOCK ACTRESSES.

Frances E. Brandt, well known and well liked both in the Eastern and Western part of this country and in Canada as a stock leading woman, began her theatrical experience with the famous Castle Square Theater Company at Boston in 1906. Most of her work since that time has been in regular stock companies, although she has played in vaudeville and has had her share of what most actresses dislike—"one-night stands." After leaving the Castle Square Theater, where she received thorough training in many diversified roles, she filled engagements in Salt Lake City, Cincinnati and Winnipeg, playing second parts. Miss Brandt had one season on the road as Tim Murphy's leading woman, and another season in vaudeville. Last season she played in stock at the Hathaway Theater, Brockton, Mass., doing leads. This season she has returned to the Winnipeg Theater, Winnipeg, "where," she writes to THE MIRROR, "I am very successful and very happy."

SARAH TRUAX IN SAN FRANCISCO.

Sarah Truax, who reappeared in San Francisco at the Alcazar Theater last month after a five years' absence from that city, is having unusual success in her stock company productions. Opening with an able portrayal of the heroine in Pinero's Mrs. Dane's Defense, each week she has illustrated again and again her histrionic skill and her power of emotional appeal. Unlike many stock actresses, Miss Truax's work reveals a restraint and balance which makes the applause she receives much more than a tribute to mere theatrical effectiveness. With Thurlow Bergen as co-star and supported by an able company the Alcazar Theater is being filled with enthusiastic audiences week after week.

GEORGE WEBB'S LONG JOURNEY.

George Webb, the popular stock player, completed, the other day, a transcontinental motor trip from New York to Los Angeles, traversing for part of the way the historic old Santa Fe trail. Starting from this city on July 22, Mr. Webb, accompanied by his wife, drove his car through fifteen States, making fast time while traveling but enjoying frequent stops and side runs for rest or sight-seeing. The running time for the trip was 206 hours and fifteen minutes. The elapsed time, counting all stops and side trips, was fifty-nine days. As the mileage covered was 4186 miles, the average miles per hour for the entire run were twenty and a fraction.

BRAND NEW PLAY IN BOSTON.

Stock companies are generally content to produce plays which continued successes in high-price theaters have made popular. When they venture original productions their patrons are oftenest treated to Christmas pantomimes, slight farces or translations of popular foreign plays. It is seldom that a regular stock company will put on a serious play, by a native author, which has never before been produced. But the St. James Stock company, of Boston, perhaps stirred to competition with the well-known Castle Square Theater, last week mounted On the Level, a new play by Richard Madden. Mr. Macdonald writes of it in the *Transcript*: "Some thin comedy, some modified 'strong scenes,' a portion of good acting, and the old, old idea that, no matter how badly a man has behaved, his wife who loves him will take him back'—these things and a Providence in the guise of a rich young Samaritan, are the ingredients of On the Level. Mr. Madden, however, has kept in speech pretty close to the realities of life; and this is true even of the thinness of his humors. If there is an occasional preaching or prolixity it almost always comes under conditions of simulated emotion that, in life, would excuse or even give rise to such prolixity and preaching." Of the acting Mr. Macdonald speaks warmly: "Mr. Friebus was complete and convincing. Miss Terry, as the wife, was both apt and painstaking, and her work was excellent. Mr. Abbey spread the rather laborious humor with gusto. Mr. Hawley provided a well studied and edifying Samaritan." It may be added that Margaret Bourne was specially engaged for this production, and according to reports made a most pleasing impression.

It is always pleasant to discover stock companies which are ready and eager to give native talent an opportunity, and the St. James company is to be congratulated. Perhaps more stock companies would produce new and untried plays if they realised how frequently financial as well as artistic success awaits them.

PORTLAND'S NEW LEADING LADY.

Frances McHenry has been engaged by Manager Moore for the Keith stock company of Portland, Maine, and is appearing there for the first time in the comedy Green Stockings this week. Miss McHenry, who has just completed a successful Summer season, was for two seasons the leading woman at the Davidson Theater in Milwaukee, where Miss Keim was so great a favorite for several seasons. She is a capable and sincere actress and well known throughout the profession.

PRISCILLA KNOWLES IN HARLEM.

Priscilla Knowles retired from her brief excursion into musical comedy on Saturday, Oct. 12, and the following Monday was engaged by the Keith interests, to open shortly as leading woman of their Harlem Opera House Stock Company. Miss Knowles's successful engagement of two years at the Academy of Music, her large personal following and her undoubted talent make her a valuable asset to any New York manager and Paul Keith lost no time in securing her services.

CASTLE SQUARE PLAYERS IN NEW DRAMA

Next week the John Craig Stock company will present Baronet Butterfly, described as a drama of English country life among the nobility. Its author is Robert E. Snow, and it will be seen for the first time on any stage. This production is a continuation of the praiseworthy policy of the Castle Square Theater, which each season brings to the stage several untried plays by unknown authors.

STOCK COMPANIES IN NEW YORK CITY

At the Harlem Opera House last week B. F. Keith's Stock company gave an admirable performance of Wildfire. George Soule Spencer scored especially in the male lead, as did Warda Howard in Lillian Russell's original role. Others in the cast were Messrs. Bonney, Harcourt, Randall, Mitchell, Mills, Godfrey, Gilbert, Sweeney, Misses Patton, Keith, and Knott. This week, Mother.

The Prospect Theater Stock company gave last week an exceedingly good performance of In the Bishop's Carriage. Paul McAllister and Irene Timmons running away with leading honors. Others in the thoroughly capable cast were John J. Owens, Elbert Benson, Brandon Evans, Harmon MacGregor, Robert James, Cecil Owen, Charles Clarke, Lillian Niederauer, Helene Hamilton, Carey Hastings, and Florence Carrette. This week, Charlotte Temple.

Cecil Spooner and her stock company at the Metropolis harked back to an old favorite last week, reviving The Fortunes of Betty, with delightful results. Miss Spooner was again charming as the "small town girl." Others in the all-round capable cast were Rowden Hall, Phillip Leigh, Howard Lang, Hal Clarendon, Fred Clayton, James J. Flanagan, O. A. Huhn, J. W. Catterlin, Harry Mason, Gus Bloom, Adrian Perrin, Ed Ryan, Violet Holliday, May Kelly, Lillian Gordon, Edith Elzes, Marquita Dwight, Ricca Scott, and Retta Villers. This week, My Indian Love.

STOCK NOTES.

The Academy of Music Stock company, Halifax, N. S., opened the season last Monday in The Gamblers. Sidney Toler, the leading man, and Alice Baxter, the charming leading woman, were especially well received. Most of the members of the company have been with the Keith Stock company, of Portland, Me. They include Maude Blair, Joseph Lawrence, Buir Carruth, Belle Darcy, Arthur McCarthy, Bernard Steele, J. W. Cowell, Anna Doherty, and David Perkins.

Sanders Stevens, one of the best known leading stock men on the Pacific Coast, began an extended engagement at the Liberty Theater, Oakland, Cal., last Monday in The Squaw Man. Andrew Mack appeared at the same theater just before the present attraction.

Florence Harrison, a graduate of the University of Minnesota, and a recent member of the Pittsfield Stock company, has been added to the Northampton Players, of Northampton, Mass.

Carl F. Brickhard, late leading man of the Poli Stock company, Springfield, Mass., has joined the Hathaway Stock company, New Bedford, Mass. The Hathaway company reports excellent business at every performance.

Virginia Perry has joined the Liberty Stock company at Savannah, Ga., as leading woman, opening in The Melting Pot. Miss Perry has played leads with many well-known organizations and recently closed an engagement with the Vitagraph Motion Picture Company as leading woman.

Mrs. James Gordon, a popular member of the Opera House Players, of Paterson, N. J., met with a slight accident last Monday on the stage of that house. At a rehearsal of Dorothy Vernon of Haddon Hall she made a misstep while crossing the stage and fell on her arm, spraining a ligament. She was removed to her home and later to St. Joseph's Hospital, where the doctor in charge reported the injury not a serious one.

The Majestic Players at the Majestic Theater, Topeka, Kan., are opening a very successful season. Jack Truit, manager, last week presented Old Heidelberg, which was well received. Annie Broughe is leading woman and Jack Roscoe leading man. Others in the company are Mabel Cullen, Frances Edwardes, Fanny Kane, Albert Lawrence, E. P. Jerome, George Sharpe, John Kane, Frank Barnett, and William Willcox.

The Shannon Stock company, of Hillsboro, Ohio, is meeting with unusual success and many house records are said to have been broken already this year. The company is under the management of Colonel Harry Shannon. Recently he produced his The Banker's Child to very applausive audiences.

Dorothy Marke, leading woman with the Peruchi-Gypsene Stock company, Lyric Theater, New Orleans, has closed a successful engagement of forty-seven weeks to join the Majestic Stock company, Majestic Theater, Montgomery, Ala. Her new engagement begins this week.

When Adra Ainslee retired recently from the Greenpoint Players, Brooklyn, N. Y., the company gave her a beautiful gold bracelet as a token of esteem. Robert Gleckler made the presentation speech.

Mary Rehan, who appeared last Summer with the Frank McEntee Players in their pastorals at New York University, has joined the Orpheum Players at the Chestnut Street Theater, Philadelphia.

Louise Randolph, art director of the Marlowe Players, Chicago, has returned to New York for a fortnight, during which time she will strengthen her company for the presentation of a repertoire of important American and foreign plays which will be presented on tour, beginning with a limited season at the Fine Arts Theater, Chicago. Ian Maclaren, leading man with Miss Randolph, will appear in these plays and also make some notable productions from his own extensive repertoire which he last did in England.

The American Theater Stock Company, Philadelphia, played to capacity business at every performance during the week of Oct. 7, this satisfactory record being largely due to the exceptionally good work of the leading woman, Grace Huff, in Carmen.

"HAWTHORNE, U. S. A.," GOING AGAIN.

After a surgical treatment which took away its third act, and allowed for the substitution of another by Winchell Smith and George M. Cohan, Hawthorne, U. S. A., the comedy in which Douglas Fairbanks is starring, resumed its tour this week, opening at the National Theater in Washington on Monday. It will be seen in New York within three weeks. There was a rumor that it would come into the Gaiety, but Sam Harris denied that. The comedy was well received in Philadelphia, but Mr. Cohan and Mr. Smith concluded they could improve it, and they brought it back to New York for two weeks. While the cast were in town Douglas Fairbanks was seen at most of the first nights.

MISS MERCHANT MARRIED.

Letitia Merchant, for several years connected with the business department of THE MIRROR, was married to Le Roy Alexander Neumann last Tuesday, at her home in this city.

CAROLYN GATES,

Leading Woman Orpheum Players, Philadelphia.

Another young actress who is winning recognition and incidentally experience to fit her for greater efforts is Carolyn Gates, leading woman of the Philadelphia Orpheum Players.

Her first engagement was in The Devil, in which she played Mimi, the model. That was just four years ago Sept. 21, and this is her second year with the Philadelphia company. She came for a twelve weeks' Summer engagement and has stayed a year, playing fifty-three weeks. Her success has been due to hard work and conscientious effort, always with a view to higher achievements, and she hopes that this is her last season in stock. While she values her experience as a school, the colossal work gives her little time for the study of anything but her part each week, and she belongs to the ambitious class who look forward to doing something some day worth while. Last Summer Miss Gates took a twelve weeks' vacation which she spent in Europe.

IDA RUBENSTEIN SIGNED BY BELASCO?

Rumored that Sensational Russian Dancer is to Be Starred by Well-Known Producer.

Ida Rubenstein, the famous Russian dancer, who is said to have broken the heart of the Italian poet and dramatist, D'Annunzio, is reported to have contracted with David Belasco to appear in America. Whether Mr. Belasco will venture into musical comedy and star Mlle. Rubenstein in some Broadway production is suspected, but not definitely known.

At the Belasco publicity offices on Saturday any knowledge of the reported deal was denied. It was even denied that a contract had been made. What, then, is one to believe?

"MODERN EVE" IN THE WEST.

Changes in A Modern Eve company in Chicago include the succession of William Kent to Bertram Grassby's role and that of Frank Deshon to the central figure played by William Norris.

Other notes of this successful Summer show indicate that Marion Roddy, who began in the chorus last Spring and is now in the position of leading woman with the touring company, has captured Milwaukee with her work and that box-office receipts have broken all records in its history.

THUNDER FOR HERTZ.

When Alfred Hertz, the Wagnerian conductor, landed in New York last Tuesday afternoon he went directly and unsuspectingly to the Metropolitan Opera House, where he was asked to step upon the stage. Innocently he complied with the request—and then arose a clamor and confusion which must have struck terror even to the heart of one who loves the fortissimo of GötterdÄmmerung. First the lights were put out—probably upon the theory that noise sounds louder in the dark. Then the thunder and wind machines set up a shrill shrieking, while from the back flies a fanfare of trumpets sounded clear and silvery. Added to this was the roar from a half-hundred husky throats, while the lightning flashes of electrical devices added the spice of variety to the pandemonium. "It beats the Dragon in Siegfried, or even a Richard Strauss opera," said Mr. Hertz, smilingly, as he recognized his noisy and cordial welcome back to New York.

NAT GOODWIN IN ANOTHER TANGLE

Marjorie Moreland's Husband Charges Things Which the Comedian Denies.

Nat Goodwin, who has passed through a series of matrimonial mazes, seems to have one on his hands now that is causing him considerable worry. He is being sued by C. N. Doughty, a real estate operator and the husband of Marjorie Moreland, an actress attached to Goodwin's company, which broke up following his recent accident. At that time Miss Moreland was engaged by Goodwin as a secretary, and in his complaint the irate husband charges Goodwin with alienating her affections and sues for $20,000 as a "slight" recompense.

Goodwin, although unable to get up, in his reply calls the charges all lies.

"For many years," he says, "my private life has been assailed and I intend to stop it. Miss Moreland has been very good to me, but we have never for one moment considered matrimony and are nothing but friends, although until this suit was brought I never knew she was married."

Miss Moreland also denies the charges and says the suit is preposterous.

AUTHOR LIABLE FOR SALARY.

A judgment against O. U. Bean & Co., Inc., and Orestes Utah Bean, was filed Oct. 16, in favor of Clifford Leigh, an actor, for $340, due him as salary for his part in the play, An Aztec Romance, which recently failed in this city and Philadelphia. Orestes Utah Bean, the playwright, was held responsible for the salaries. This play, which failed ten years ago under the name of Corianton, was tried again by Bean, the author, after he had worked that many years as a mechanic and inventor and saved $27,000 with which to produce it.

FRED THOMPSON $664,794.99 SHY.

At a meeting of the creditors of Frederick Thompson recently, it was ascertained that although he had known liabilities of $664,854.99, his assets were only $60, or $664,794.99 shy, for which he offered his interest in the Brewster's Millions company, but as he is under judgment to them for $40,000, the receiver was skeptical.

ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

At Liberty—Dramatic.

Character woman desires stock or motion picture work. Edythe Rollins, 124 Jacob Street, Brockton, Mass.

Alberta Lee, characters and general business; long stock experience. Address Little, F. R. D. No. 5, Painesville, O.

Virginia Milliman, for leads, stock or production. Address Wales Winter, 1451 Broadway, New York city.

Minna Gale invites offers for leading business in New York productions. Address care DRAMATIC MIRROR.

James S. McLaughlin, for juvenile leads and heavies. Dorothy Horr, ingenue leads and soubrette. Joint engagement only. 210 Capital Avenue, Pittsburgh, Pa.

Adelaide Dalton, strong feature leading woman. Address Room 708, Normandie Hotel, New York city.

Hal Briggs, stage director who plays parts. Address Room 708, Normandie Hotel, New York city.

Rena St. Claire, ingenue, juveniles, and heavies. Address Lyceum Theater, Beaver Falls, Pa.

Hickey, Neil, leading man. Address Lyceum Theater, Beaver Falls, Pa.

Alice B. Hamilton, character woman with specialty. 409 Penn Avenue, Pittsburgh, Pa.

Gertrude Livingston desires second business with repertoire company, playing week stands. 132 Scio Street, Rochester, N. Y.

Grace M. Greiner, leading woman; Luis Hollinger, leading heavies or characters with stock or repertoire. St. James Hotel, Quincy, Ill.

Young utility man wants stock experience. M. Hinton, 1760 No. Edward Street, Decatur, Ill.

Wanted—Dramatic.

Good-looking juvenile man and good specialty team that play responsible parts; long engagement. Address Manager Tabloid Stock company, Pontiac, Mich.

Clever ingenue, soubrette, who can sing, for vaudeville partner. Immediate work; no expense. Address Comede, DRAMATIC MIRROR.

Mabel Paige wants juvenile woman with eight-year-old child, those doing specialty preferred. Gainesville, Fla., 21-26. Florida all Winter.

People in all lines. Small chorus girls who can sing and dance. For Mabel Paige Repertoire company. Gainesville, Fla., 21-26. Florida all Winter.

Woman for juvenile and general business, woman for characters, man for juveniles; those with specialties preferred. Cornell-Price Players, Marshall, Mich.

People in all lines for permanent stock. Can place good leading man with road company. Address Al. Gould, Mystic, Iowa.

Clever people in all lines for the Nancy Boyer Stock company. Address Harry A. March, Canton, O.

Man and woman for general business, also man for heavies; those having specialties preferred. W. P. Wachtel, Klare Hotel, Meyersdale, Pa.

Stock people in all lines, two bills weekly, no Sunday work. Harvey D. Orr, Mason City, Ia.

Dramatic people in all lines for repertoire; those having specialties preferred. J. L. Tempest, Patton, Pa., 21-26.

Reliable heavy man for Angell's Comedians. See Dates Ahead.

Uncle Tom's Cabin actors. Character woman, 15-year-old girl for Eva, man for Phineas. Thomas Work, manager Stetson's U. T. C., Sedalia, Mo., Nov. 26.

Ingenue and juvenile, woman for characters and general business, man for light comedies, man for characters and general business. Capable director also write to A. C. Ferguson, Princess Theater, Fort Worth, Tex.

Emma Boulton wants leading and general business man. Address H. S. Rody, St. Charles, Mo.

Experienced repertoire leading man. Full particulars in first letter. Mattice Stock, Chester, N. Y.

Sister specialty team wanted for Carroll Comedy company, Logan, W. Va.

Leading woman strong enough to feature; people in all lines write, particularly those doing specialties. Frank J. Loftus, Gen. Del., Philmont, N. Y.

Feature sketch team, character comedian, singers and dancers for Della Pringle's company. Address C. K. Van Auken, Edmonton, Albta., Can.

At Liberty—Miscellaneous.

Young man with twelve years' experience wants position as manager of vaudeville or motion picture theatre. M. Clark, care Zabin, 68 West 117th Street, New York city.

Cornet and piano player experienced in theater work, can double small parts. Mr. and Mrs. B. M. Buckley, New Berlin, N. Y.

A. F. M. pianist. Sam Reed, Gen. Del., Wichita, Kan.

B-flat clarinet, B, and O. W. H. Curott, Gen. Del., Omaha, Neb.

Blackface comedian, singer, dancer, and pianist. Ed. Frink, Gen. Del., Cedar Rapids, Ia.

Vaudeville pianist. Harry Beveridge, Seaman, O.

Baritone who can double slide, drums, and stage. W. S. Cottingham, Milan, Tenn.

Band leader, cornet B. and O. Bert Proctor, Petersburg, Mich.

Steady and reliable piano player. S. T. Whittaker, Gen. Del., Kansas City, Mo.

Man and wife, violinist and pianist, prefer picture work. William Fleeger, Brookport, Ill.

Scenic artist who can play small parts. Henry Coroneos, 222 Main Street, Jacksonville, Fla.

Manager with ten years' experience, past three as house manager. Will join at once. Mortimer Bassett, 144 John's Street, Wellington, O.

Trap drummer with vaudeville and motion picture experience. E. J. Bryan, Carroll, Ia.

Alto or bass drum in band, can double character comedy. Arthur Fox, Valparaiso, Ind.

A. F. M. trombone B. and O. Can join on wire. Bob Webb, Musicians' Club, 1417 Farnam Street, Omaha, Neb.

A. F. M. cornet, B. and O. Join on wire. Jack Waidley, Musicians' Club, 1417 Farnam Street, Omaha, Neb.

Nov. 2, J. H. Fowles, heavies; Mae Dickinson, heavies, juveniles, some characters; Meiba Dickinson, child parts, ingenues, soubrettes; joint or single. Address J. H. Fowles, Patton, Pa., week of Oct. 21. Cresson, Pa., week of 28.

Wanted—Miscellaneous.

Lecturer for med. show, single acts, and sketch teams, write to P. O. Box 23, Quincy, Ill.

For four-piece concert party; cornet and trombone soloists. W. F. Gilmore, Seward, Neb.

Banjo singer or novelty man, to join on wire. G. G. Dawson, Nash, Bowie County, Tex.

Scenic artist who can double parts. Hal. Castle, Smith's Theater, Hamilton, O.

Musicians who can double stage and orchestra. C. E. Whaples, Dad's Hotel, Philadelphia, Pa.

Property man and scenic artist to play parts. F. J. Loftus, Gen. Del., Philmont, N. Y.

Lady pianist with soprano singing voice. E. B. Stogdill, Carroll Comedy company, Logan, W. Va.

Will book three or four good attractions per month on percentage; seating capacity 700, population 3,500, drawing population 8,000. Opera House, North East, Pa.

Will lease theater for one to twenty years at a rental of five to fifty thousand dollars per year, in city with population over 75,000. Address with full particulars, "Independent," DRAMATIC MIRROR.

John W. Vogel's Big City Minstrels want musicians for band and orchestra. For address see Dates Ahead.

First-class acts for Pain Fireworks Spectacle. Address Pain Fireworks Display Company, 1320 Wabash Avenue, Chicago, Ill.

Minstrels for local Elks performance, Nov. 26 and 22. J. F. Homan, Van Wert, O.

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AUTHORS—Have your manuscripts been accorded a fair and an impartial hearing before the New York managers? Do you know why your play was returned to you? Thomas F. Tracey, Playbroker, Room 801, 1416 Broadway.

COMPOSER wishes to communicate with an author regarding grand opera libretto; subject, An Incident in American History (not Indian). Fr. W. Warnke, 1309 Pearl St., Alameda, Cal.

COSTUMES WANTED—Will purchase good second-hand costumes. Send list of what you have and lowest cash price to R. J. Macadam, Lyceum Theater, Sydney, Nova Scotia.

EXPERIENCED secretary would like position with playwright or any one connected with the profession; best of references. Address M. B., MIRROR.

FOR SALE—An excellent comedy sketch for two character women and a man. Address P. F., care MIRROR.

FOR LEASE "Road or Stock"—Harry Shannon's "The Banker's Child;" strong lead for small woman or clever child; just played Milwaukee; week to great business; fine line of paper. For terms address Harry Shannon, Wapakoneta, Ohio.

MAID, colored, wants position; one or two ladies, doctor's office; references. Lillian Holder, 145 West 132d St. Tel. 8774 Morningside.

SKETCHES all ready for production, a number of brilliant comedies and dramatic novelties for two and three characters. Several sketches for two males. Two great dramatic playlets for two men and child. Every sketch has had a successful hearing before a critical audience. For sale or to lease on royalty. Orange Wilbur, 219 3rd St., Union Hill, N. J. "20 Minutes from Broadway." 'Phone 2311 W. Union.

WANTED—Talented, experienced, emotional young actress, medium height, for strong dramatic playlet; excellent proposition; write with photograph. Ponte, 43 Exchange Place, Room 809, New York.

WANTED—To book three or four good attractions per month on percentage; seating capacity, 700; population, 3,500; drawing population, 8,000. Opera House, North East, Pa.

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.

TO CORRESPONDENTS

THE MIRROR to be dated Nov. 6 will go to press in advance, owing to the requirements of the holiday—Election Day—Nov. 5. Correspondents, therefore, must forward their letters for that number at least twenty-four hours earlier than usual.

ALABAMA.

BIRMINGHAM.—JEFFERSON: Julie Ring in Yankee Girl 8; fair performance; small business.——BIJOU: Man's Game 7-12; splendid cast; good business.——ORPHEUM: Paul Stephens, Australian Nuggets, Dolly Morrisey, Besson Players, Cleary and Tracy 7-12; large crowds.——MAJESTIC: Keno, Welsh and Melrose, Wright and Stanley, Mus-Art Three, Wells Brothers, De Shields and Morrow 7-12; packed houses.

TUSCALOOSA.—ELKS' AUDITORIUM: Goose Girl 7; fair house; pleased. Yankee Girl, with Julie Ring, 9; fine house. Beulah Buck Quartette 11; packed house. Coburn's Minstrels 14; good house; pleased. Mutt and Jeff 16.

ARKANSAS.

LITTLE ROCK.—KEMPNER: Confession 8; business fair. Old Homestead 11 pleased fair house. Naughty Marietta 14; big business. Al. H. Wilson 16. Maude Adams 21.

PINE BLUFF.—ELKS': Confession 7 pleased fair business. Old Homestead 10; good performance; light business. Naughty Marietta 15.

CALIFORNIA.

SAN FRANCISCO.—COLUMBIA: The Round-Up ran nicely for its two weeks' stay 1-14. Woman 14; for two weeks.——ALCAZAR: A prosperous week with The Nigger, which ended the engagement of Sarah Truax and Thurlow Bergen. Maud Fealy and James Durkin next in The Easiest Way.——CORT: Lambardi Opera co. doing well in repertoire of operas.——SAVOY: Kolb and Dill end their engagement this week in A Peck o' Pickles it having had a run of eight weeks.——ORPHEUM: Ethel Barrymore.——EMPRESS: A Night on the Roof.

OAKLAND.—MACDONOUGH: Motion pictures of Sarah Bernhardt as Queen Elizabeth 6-12; fair attendance.——LIBERTY: Andrew Mack in Road to Kenmare 7-13; packed houses.——ORPHEUM: Capacity 6-12; Nat Wills and Delro immense hits.——COLUMBIA: Harry Bernard in McCabe in Paris 6-12; mediocre performance; usual attendance.——PANTAGES: Vaudeville to satisfactory business 6-12.

FRESNO.—BARTON: Officer 666 8; large business. Heart Breakers 4; good house. Romance of the Underworld 24. Round-Up 25. 26.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: James K. Hackett in Grain of Dust 12; capacity.——BURNS: Stock co. in Rejuvenation 7-13; fair business. Seven Days 15-19. Spendthrift 21-26.

CONNECTICUT.

BRIDGEPORT.—POLI'S: Stock co. in Thief 14-19.——LYRIC: Eleanor Cleveland's Stock co. in Kreutzer Sonata 14-19.——PARK: Trail of the Lonesome Pine 15, 16. Crackerjacks 17-19.

NORWICH.—DAVIS: Abora Grand Opera co. gave two splendid performances of Il Trovatore and Madame Butterfly 9. Henrietta Crosman and an excellent co. presented Real Thing 14; large audience.

WILLIMANTIC.—LOOMER: Biseo 101 pictures 15, 16; well attended. Vaudeville 18, 19. Paul Marcel (return); in L'Abbe Constantine 20.

FLORIDA.

JACKSONVILLE.—DUVAL: Mutt and Jeff 9; fair business; Hazel Tupper deserves mention. Traveling Salesman 10; fair business. Maude Adams in Peter Pan 12 delighted fine business. Grace Drew in Alma, Where Do You Live? 13, 14 pleased fair business.——ORPHEUM: Rozell's Minstrels, Seven Harmony Kings, University Four, Waldo Brothers, Bettie May 6-12; fair business.——OSTRICH FARM: Stock co. in musical comedy and motion pictures 6-12; fair attendance.

TICKETS

There is But One Best—Those Made by

WELDON, WILLIAMS & LICK

Fort Smith, Ark.,

San Francisco, Cal., Minneapolis, Minn.

GEORGIA.

ATHENS.—COLONIAL: Allen and Kenna co. pleased good audiences 8, 9. Madame Sherry 10; disappointed good house. Al. G. Field's Minstrels packed house 12. Forty-five Minutes from Broadway 14 pleased small house. Traveling Salesman 16. Gamblers 28. Louis Mann 30.

ILLINOIS.

AURORA.—GRAND: Jersey Lilies 12; medium business. Bernard Daly 13; good business. Divorce Question 20. George Evans's Minstrels 22. Tillie's Nightmare 23. Chauncey Olcott 26. Thomas's Orchestra 29. Common Law 31.——FOX: Cat and the Fiddle 14-16; capacity.

DIXON.—OPERA: Officer 666, with Edward Farrell in lead; pleased capacity. Photoplays and vaudeville to good business 12, 13.——FAMILY: Vaudeville and motion pictures to good business 7-13.——PRINCESS: Motion pictures to good business 7-13

SPRINGFIELD.—CHATTERTON OPERA HOUSE: Sousa's Band 7; good business. Busy Izzy 8, 9; capacity. Modern Eve 10-12; fine co.; B. R. O.——MAJESTIC: Kelly-Schuster co. 7-12; good business.——GAIETY: Vaudeville; capacity.

GALESBURG.—AUDITORIUM: Modern Eve 9; good house; pleased. Sousa's Band 11 delighted large audience. Jersey Lillies Burlesquers 16. Blue Mouse 18.

DECATUR.—POWERS: Sousa's Band 8 pleased fair house. Blue Mouse 13; good co. Chauncey Olcott 22.

STREATOR.—PLUMB: House of a Thousand Candles 15; satisfaction and good attendance.

TAYLORVILLE.—ELKS': Hatley Trio 7-9. To-Bi-To co. 10-12. Frobito Brothers 14-16. Rosary 30.

ROCKFORD.—GRAND: Officer 666 10; good house. Innes's Band 12; good business.

INDIANA.

INDIANAPOLIS.—Alla Nazimova in Marionettes drew large, enthusiastic audiences at English's 11, 12. Aside from the fine work of the star, Frank Gilmore, Arthur Lewis, Edward Fielding, Franklyn Pangborn, and A. Romaine Callender handled their roles splendidly. Fritzi Scheff 14-16. Thomas W. Ross 17-19. Emma Trentini 21-23. Mrs. Fiske 25, 26.——The past two weeks at the Shubert Murat have been devoted to grand opera and operatic concert work combined. Alice Nielsen 9, under direction of Ona B. Talbot. Chicago Grand Opera co. 12; well patronized. Abora English Grand Opera co. 14-16. Whirl of Society 24-26.——Dave Lewis in Don't Lie to Your Wife was at the Park 14-19. Smart Set and Gamblers follow.——The City was at the Colonial 14-19, the co. including Ralf Belmont, Herbert D. Delmore, Edward Morgan, and Sara Enright. Price She Paid 21-26.——Keith's offered 14-19 Mlle. Amato, Master Gabriel, Doc O'Neil, Six Kirksmith Sisters, Violet McMillan, La Toy Brothers, McIntyre and Grover, and Claude Good.——The new Lyric Theater, popular-price vaudeville house, under management of Charles Olson and E. Burton, opened its doors 13, when Mayor Bell addressed a large audience that completely filled the house. The two performances each night and the daily matinee will be opened by pictures followed by five acts, operated by the Sullivan and Considine Circuit. The seating capacity is 1,400. The bill 13-19 included Five Juggling Normans, Cowboy Minstrels, Mary Dorr, Joyce and Green, and Nonor and Danio.——ITEMS: Neil O'Brien and his minstrel men were guests of the Knights of Columbus at a reception and informal dance following the performance at the Murat, which 250 members of the local branch attended. Mr. O'Brien is a member of the Order.——A. Romaine Callender, who received good notices from the local press for his clever and amusing portrayal of Baumaire in The Marionettes with Nazimova at English's last week, was a popular member of the Portsmouth Stock co. here at the Majestic several seasons ago.——Nellie Revell, press representative of The Whirl of Society which will be seen at the Murat 24-26, was in town recently. Miss Revell is an Indiana woman, and owns a farm near Greenwood, just south of this city.——Laura Arnold, of this city, joined Power Behind the Throne at the Colonial 7-12.

HAMMOND.—THEATER: Jack Rooney Stock co. 6-12 in Man from Wyoming, Love and Politics, Peacemaker, Girl from Home, Sins of the Fathers, Church and His People; good business. Dave Lewis in Don't Lie to Your Wife 13; fine co.; pleased capacity. Bernard Daly in Dion O'Dare 15.——ORPHEUM: Pearl Brothers and Burns 9-12.

ANGOLA.—CROXTON OPERA HOUSE: Seward Doris co. 7-12; excellent co.; good business. Plays: Alice of Old Vincennes, My Wife's Gone to the Country, Two Men and a Girl, Everybody's Doing It, Mutt and Jeff, Sacks, Lillian's Sacrifice, Martin's U. T. C. 14, Shepherd of the Hills 19, Madame Sherry 28.

KENDALLVILLE.—ROYER OPERA HOUSE: Howe's pictures Sept 30 to full house. Smith Family, with moving pictures 3-5. Dave Lewis in Don't Lie to Your Wife 10 pleased good house. De Mora and Graceta in vaudeville 12. Sarah Bernhardt and Garden of Allah pictures 14, 15; good business.

SOUTH BEND.—OLIVER: Donald Brian in The Siren 14 delighted large audience. Newman Lecture 15 pleased good house.——AUDITORIUM: Wright Huntington Stock co. in House of a Thousand Candles 7-13, and Alias Jimmy Valentine 14-20; good business.

LA PORTE.—HALL'S: American Burlesquers 14 pleased good house. Bernard Daly in Dion O'Dare 16. Sousa's Band 28.

HUNTINGTON.—THEATER: U. T. C. 14; capacity. Freckles 16. Earle Stock co. 21-26. Shepherd of the Hills 29. Common Law Nov. 11.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Divorce Question 3; fair business; pleased. Willis Hall was excellent in the leading role, while Douglas Lawrence was especially strong in the difficult role of Doole Doe. Excellent support was given by Edmund Carrol, John C. Leach, David S. Hall, Barbara Douglass, Virginia Markham, and Beth Hamilton. The Thief pleased good business 10. Marion Sherwood scoring a big hit in the difficult role of Marie Voyain. The supporting cast was good on the whole, and included Jack Emerson, R. Lagear Wilbur, Harry Kline, Barry Townsley, and Laura Chase. The Fortune Hunter 16. Graustark 24.——ITEMS: Ingersoll Park, which has been the leading Summer amusement park in the State for many years will not be reopened next Spring, and the park grounds will be turned into a residential district.—Denton Vane and Grace Childers are playing the leading roles in the Rowland and Clifford production of The Fortune Hunter in the Middle West.—The Independent Amusement co. is offering Louis Pinski in St. Elmo.—At Monticello, Ia., 10, occurred the marriage of Charles McKinney, manager of the Graustark co., and Louisaita (Valentine) Simons, the leading lady of the co.—Tom Arnold, who is playing the leading role in Lecompte and Fleshner's Prince of To-night co., has been receiving some excellent notices from the Iowa press the past few weeks.—Dr. H. W. Emery, the manager of the Wisner Opera House at Eldora, has just completed one of the finest automobile garages in the State.—Harry Farnum and Lettie Emmons, well-known favorites in the Middle West for many years, are playing prominent roles in the United Play Co.'s Combination Show in the West, appearing in The Third Degree, The Lion and the Mouse and Paid in Full.—Howard Walsh has returned to his old love, and is playing his former role in Graustark this season.—Harry L. Dixon and Alice Bonita Hughes are with Law Elliott's Thelma co. this season.

FRANK E. FORTIS.

DUBUQUE.—GRAND: Howe's pictures 13, 14 pleased good houses. Girl of the Underworld 20. Common Law 21. Evans's Minstrels 24. Thelma 27. Fortune Hunter 30. Beverly Nov. 1. House of a Thousand Candles 3. Donald Brian 4. Thomas W. Ross 10. Light Eternal 16, 17. Fiske O'Hara 19, 20, 21, 22.——MAJESTIC: International Polo Team, Kramer, Belclaire and Herman, Dugan and Raymond, Barnes-Hill co., Jackson and Marguerite, Fisher and Green 7-10; excellent houses. Thomas O. Seabrooke, Seven Dolfords, Earl, Wilson and Neal, Mirimba Band, W. S. Harvey, and Hoey and Mozar 11-13; fine business. Four Vanis, Empire State Quartette, Gardiner and Vincent, Johnny Small and Sisters Gannon, and Tracey and Allen 14-16.

DES MOINES.—BERCHEL: Traveling Salesman 6-9 pleased fair business. Putting It Over 12 pleased fair business. Girl from Rector's 13 failed to please; good business.——PRINCESS: Stock co. in Otisbere 6-12 pleased good business.——ORPHEUM: Mrs. Louis James, Roxy La Rocco, Robert De Mont Trio, Ida Fuller, Venita Gould, Kelly and Lafferty, Flying Weavers 6-12; good business.——MAJESTIC: Weber Family headed bill 6-9, and The Girl in the Mask 10-12; good business.

DAVENPORT.—BURTIS OPERA HOUSE: Fortune Hunter 6 pleased fair audience. Divorce Question 7; fair business. Putting It Over 10; good performance; light attendance. Ready Money 11; excellent co.; large, well-pleased house. Howe's pictures 13; capacity. Officer 666 13; B. R. O. Walter Whitside in Typhoon 14; large house.

WATERLOO.—THEATER: Prince of To-night 12; good business. Fortune Hunter 14; fine attraction; business good. Thelma 19. Alice Nielsen in Barber of Seville 21.

ELDORA.—WISNER OPERA HOUSE: Marion Sherwood in Thief 11; excellent co.; fair house. Graustark 23. Bachelor's Honeymoon 25.

CLINTON.—THEATER: Rainey's pictures 7-9; good business. Divorce Question 11; pleased fair house. Modern Eve 20.——FAMILY: Vaudeville.

SPENCER.—GRAND: Hypo Koch to City 9; excellent; packed house. Thief 31.

KANSAS.

FORT SCOTT.—DAVIDSON: Business good 7-9. Mattell Trouse, Dave Ballsley, and Smith and Brown did well. Night in Paris, Bellino and Alexander, Vess and Edith Almond 10-12.

KENTUCKY.

PADUCAH.—KENTUCKY: George Evans's Minstrels 14; fair performance; crowded. Al. H. Wilson in It Happened in Potsdam 15; fair performance and business. James B. Carrollo Stock co. 21-26.

BOWLING GREEN.—OPERA HOUSE: George Evans's Minstrels 10 delighted packed house. Wizard of Wineland 24.——ITEM: Roy White, local musician, joined Evans's Minstrels here.

HENDERSON.—PARK: George Evans's Honest Boy minstrels 12 pleased big business.

MAINE.

BRUNSWICK.—CUMBERLAND: Bunch of Keys 10; poor co.; packed house. Town Marshal 14; fair co. and house. Paul Marcel co. 18. Taylor Stock co. 21-26.——PASTIME: Daily Jordan and Thos Lightner, with pictures large houses 7-12. Colonel Samuel Holdsworth and pictures 14-19.

LEWISTON.—EMPIRE: Common Law 7; fair house. Over Night 9; small business. Helen Grayce Stock co. 7-12; big houses. Plaza: Charley's Aunt, Beverly of Graustark, White Sister, Chorus Lady, Blue Mouse, Goose Girl, Three Weeks, Camille, Romeo and Juliet, Little Miss Fix-It 24. Paul Marcel (return) 18.

BATH.—DREAMLAND: Cuttyo and Montrose, McAvoy and Brooks, with pictures, to packed houses 7-12 (except 11). Bunch of Keys 11; poor co.; large house. Curtis and Wilson and pictures 14-16.

MARYLAND.

ANNAPOLIS.—COLONIAL: Motion pictures, with Pickett and Brown, Mack and Walters, Snowie Marbelle, Jordan and Prancon 14-19; good business. Carleton Sisters Stock co. 20. Mutt and Jeff (return) Nov. 11. Majestic Opera co. 30. Manhattan Players Dec. 9-14.

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MASSACHUSETTS.

NEW BEDFORD. — THEATER: Leroy, Wilson and Tom, Porter and Clark, Eddie Markey, and pictures; pleased capacity 14-19. Rose Tiffany and co., Marshalls, Frasee, Andersen Twin Sisters, Rhoden's Marionettes, and Irene Irving 21-26. Aborn English Grand Opera co. 23.——HATHAWAY'S: Stock co. in Thief 14-19; Carl Brickert, Dorothy Shoemaker and Rollo Lloyd; pleased immensely; big business. In the Palace of the King 21-26.——VIEN'S: Walker and Ill, Hugh Blaney, Weston and Keith, and Twisto 14-16. Shelly and Proctor, Billy Quirk, Fortin Brothers, and Sam Barber 17-19.——ITEM: Florence Hamilton, wife of Manager John W. Barry, of the Savoy Theater, is convalescing at her Bay View home, after a serious illness of two years.

WALTER S. MACPHAIL.

FALL RIVER.—SAVOY: Hottest Coon in Dixie 12, with Campbell Sisters, Benson and Robinson, and Black Bass Trio; large attendance. Aborn English Grand Opera co. 21.——ACADEMY: S. R. O. at every performance in the story at this theater which to accommodate the crowds has been enlarged in its seating capacity by the addition of eighty-eight seats in the orchestra. Hardeen drew the largest attendance of the season 14-19. Florence Bowes, Broughton and Turner, Murry Livingston, Hong Fong, Josie and Willie Barrows, Birch and King, J. Herbert Frank also scored.——BIJOU: Kinemacolor pictures were features of excellent bill 14-19; S. R. O.

NORTHAMPTON.—ACADEMY: Northampton Players in A Woman's Way 14-19; made good impression; business encouraging. —— GREENE HALL: Boston Symphony Orchestra 16; crowded auditorium.

SOUTHBRIDGE.—BLANCHARD'S: Vaudeville headed by Dreona scored a great hit in her operatic selections. Others were Hanley and Jarvis, Marion Kay in the latest songs, and other acts.

MICHIGAN.

DETROIT. — GARRICK: Walker Whiteside was successful week 7-12, in Typhoon. C. O. D. 14-19.——DETROIT: Eddie Foy in Over the River held stage 7-12. Enchantress 14-19.—— TEMPLE: Olga Petrova, Kara, Fields and Lewis, Scott and Keane, Raymond and Heath, Phil Staats, De Voie Trio, Hurley Troupe 7-13.—— LYCEUM: Billy B. Van in A Lucky Hoodoo 6-12. Norman Hackett in Satan Sanderson 14-19. ——GAYETY: Trocadero Burlesquers 7-12.—— AVENUE: Bohemian Burlesquers 6-12. —— MILES: Vaudeville headed by Ratan's Song Birds 7-12.

COLDWATER. — TIBBITS: Shepherd of the Hills 8; large audience. Marshall Farnum in Littlest Rebel 11; strongest dramatic performance seen here in long time. Resurrection 16. Looping the Loop 21. He Fell in Love With His Wife 24.

SAULT STE. MARIE. — SOO OPERA HOUSE: Howe's pictures 8, 9 pleased S. R. O. Light Eternal 11; good co.; fair business. Red Rose 14; excellent co.; capacity. Littlest Rebel 28.

MINNESOTA.

FARIBAULT.—THEATER: Fortune Hunter 21. Graustark 28. Billy S. Clifford 29.—— ITEM: Glaser and Holmen, new lessees, have remodeled the theater, and are playing to the largest business in the history of the house.

WINONA. — OPERA HOUSE: Schumann-Heink Concert 9; capacity. Kissing Princess 12 pleased good business. Girl and the Outlaw 13; topheavy house. Sousa's Band 15.

MISSISSIPPI.

JACKSON.—CENTURY: Naughty Marietta 8 pleased good business. Seven Days 9; good co.; small house. Louisiana Lou 10; S. R. O. McFadden's Flats 15. Al. G. Field 21. Fiske O'Hara 30. Madame Sherry Nov. 7. Mrs. Wiggs of the Cabbage Patch 8. Get-Rich-Quick Wallingford 9. Louis Mann 11. Maude Adams 15. Heart Breakers 20.

MISSOURI.

ST. JOSEPH. — TOOTLE: Woman in the Case 6-9; excellent co; pleased good business.—— LYCEUM: Charles Robinson's Crusoe Girls 13-16; good business. Moving pictures, Homer's Odyssey, 17-19.——LYRIC: William Grew Stock co. in Chorus Lady 6-12; good business. Old Heidelberg 14-19.

NEBRASKA.

LINCOLN.—OLIVER: Alias Jimmy Valentine 8; good business. Beverly of Graustark 11, 12; big business.——ORPHEUM: Law Bully, Chick Sale, Kathi Guitini, La Vier, Marion and Jessie Standish, W. H. St. James, and Keno and Green; pleased biz houses 7-12.——LYRIC: Continues to capacity with pictures and vaudeville.

OMAHA.—BRANDEIS: Her Husband's Wife, featuring Eva Lang 13-19; capacity.——BOYD: Alma, Where Do You Live? 13-16. Walker Whiteside 17-19.——ORPHEUM: Drums of Oude headed attractive bill to good business.——GAYETY: Star and Garter Show 13-19; business excellent.——KRUG: Dandy Girls 13-19.

FREMONT. — LARSON: Beverly of Graustark 12; fair business. Prince of To-night 14.

NEW HAMPSHIRE.

MANCHESTER.—PARK THEATER: King-Lynch Players in White Sister pleased capacity 7-12. Call of the North 14-20; large attendance. Madame X 22-28.——AUDITORIUM: Ray Dooley and her Metropolitan Minstrels week of 14-20. Marion Munson and Hal Forrest, and Lavan Trio 14-16.

BERLIN. — ALBERT: Fortune Hunter 24. Miss Fix-It 25.

NEW JERSEY.

BURLINGTON.—AUDITORIUM: Vaudeville 10-12 drew topnotch business; interest being centered in the Rosalie Sisters. Others prominently carded were Sadie McDonald, Charles Thompson, Marks and Donnelly, Graham, Copes and Kane, and the De Ball Trio. Common Law 15 pleased good business; Helen Hammell, Madge Tyrone, Frances Younge, Leroy McNichol, and Joseph Holland were excellently cast.

CAMDEN. — TEMPLE: Hall Players presented House of a Thousand Candles 14-16; scoring heavily; capacity; Dick Barrows won much applause; Jane Lowe carried feminine honors. Others, all excellent, were John Adair, Jr., Claude Miller, George Faulkner, Nana Rowland, Virginia Zollman, Richard Marsden, and Emmett O'Connell. Circus Girl 17-19.

NEW YORK.

GLOVERSVILLE.—DARLING: Alma, Where Do You Live? 12; fine business. Bought and Paid For 14; S. R. O.; house sold out in advance. Maude Allen, Helen Van Brugh, Frank Mills, and William Cary earned applause. Stetson's U. T. C. 16. Officer 666 24. Trail of the Lonesome Pine 25. Passing of the Third Floor Back 26.

NEWBURGH.—ACADEMY OF MUSIC: Officer 666 11; crowded house. Moving pictures and vaudeville 12-18; crowded houses. Henrietta Crosman in The Real Thing 16; crowded house. Baby Mine 19. Trail of the Lonesome Pine 21.

CORNING.—OPERA HOUSE: Girl in the Taxi 7; good house. Howe's pictures 9; large house. Baker-Tangley co. 14-19; mind reading work; poor houses. Alma, Where Do You Live? 22. Bunty Pulls the Strings 24.

BATAVIA.—DELLINGER: School Days 9 pleased good business. Spring Maid 17; capacity. Lion and the Mouse 25. Allen's Musical Comedy 28.

ITHACA. — LYCEUM: William Collier in Never Say Die 11 pleased full house. Alma 21. Alla Nazimova 24. Bunty Pulls the Strings 26. Henrietta Crosman 30. Passers-By 31.

PENN YAN.—SAMPSON: Howe's pictures 14 delighted large audience. Easy Money 15; poor business. Bunty Pulls the Strings 25. Lion and the Mouse 30.

WELLSVILLE.—BALDWIN'S: Howe's pictures 9. Ben Toy Musical co. 10-12 in King of Tokio. Day at Sunnyside, and Four Twins. Mutt and Jeff 15; full house.

FORT PLAIN.—THEATER: Three Twins 4; big business; Marie Sabbott made hit. Bunty Pulls the Strings 10. Bought and Paid For 16.

OGDENSBURG. — OPERA HOUSE: Baby Mine 9; fair business. Gamblers 11. Third Degree 16.

HERKIMER. — GRAND OPERA HOUSE: A Girl of the Underworld 11; fair house; poor performance.

GENEVA.—SMITH: David Bispham (Song Recital) 9. Alma, Where Do You Live? 15. Easy Money 17.

KINGSTON.—OPERA HOUSE: Officer 666 16. School Days 23.

PERRY.—AUDITORIUM: Girl in the Taxi 8; good co. and house.

LYONS.—MEMORIAL: Stetson's U. T. C. 4; capacity; well pleased.

AUBURN. — JEFFERSON: Primrose and Dockstader 7; capacity. Three Twins 11.

OHIO.

BELLAIRE.—ELK GRAND: John W. Vogel's Minstrels Sept. 24 pleased full house. Woman's Name 28; not well received; fair house. Martin's U. T. C. pleased 8. R. O. 1. Freckles 3; well received; fair house. Girl of the Mountains 5. Fortune Hunter 8; well received; small house. Beverly of Graustark 12; fair house. Himmelein's Associate Players 14-19. Aborn Opera co. will present Bohemian Girl 18; the Himmeleins giving up that evening to them.

NEWARK.—AUDITORIUM: Louisiana Lou 4 delighted capacity. Carnegie-Polar pictures 9, 10; good houses. Bohemian Girl 12; good business. Smart Set 18. Rosary 19. Price 23. Madame Sherry 24. Busy Izzy 25. Girl and the Outlaw 26. Night Riders Nov. 2. Nancy Boyer 4-9.——ORPHEUM: Vaudeville. Pauline 14-16; capacity.

CARROLLTON.—GRAND: Mae La Porte Stock co. 7-12; broke all house records. Plays: Open Window, Awakening of Ruth, White Sister, When Hearts Are Young, Tomboy Bess, Brother's Revenge, One Woman, Miss La Porte, Jessie Glidermeister, and Joe McEnroe were enthusiastically received; co. booked for return engagement.

LIMA.—FAUROT OPERA HOUSE: Freckles 9; good house. Shepherd of the Hills 16. He Fell in Love with His Wife 17. Madame Sherry 19.—LYRIC: Barrett Players in At Cozy Corners 7-9, Path of Duty 10-12 good attendance. In the Bishop's Carriage 14-16. Two Men and a Girl 17-19.——ORPHEUM: Vaudeville; business good.

SPRINGFIELD. — FAIRBANKS: Freckles 12; two large houses. Carnegie Alaska-Siberian pictures 14-19; fair business. Girl of My Dreams 22. Thomas W. Ross 24.——NEW SUN: Wilsons, Ollie Wood, Girl from Shanley's, Ivy and Ivy, Sharrocks 14-19; good patronage.

YOUNGSTOWN.—GRAND OPERA HOUSE: Where the Trail Divides 10-12; good houses. Rosary 14-16; large houses.——PARK: Rutan's Song Birds 14-19; large and well-pleased business.——PRINCESS: Vaudeville and pictures 14-16; large houses.

SALEM.—GRAND OPERA HOUSE: Weakling (local) 10 pleased good house. Blanche Walsh in Resurrection pictures 14 15; fair business. Girl of the Mountains 16. Typhoon 21.

PORTSMOUTH.—GRAND: Fortune Hunter 15 pleased good house. Monte Carlo Girls 17.

OKLAHOMA.

MUSKOGEE.—HINTON: Miss Nobody from Starland opened season 7; good house; excellent co. Common Law 15. Black Patti 17. Maude Adams 26. Polly of the Circus 30. Al. H. Wilson 31.——BROADWAY: Vaudeville 7-12; good business.

OREGON.

PORTLAND.—HEILIG: Woman pleased large audiences 6-12. Bought and Paid For 14-19. Fascinating Widow 21-26.——BAKER: Bridge 6-12; crowded houses. Heir to the Hoorah 14-19. Spendthrift 21-26.——BUNGALOW: In Old Kentucky 6-12; good houses.—— ORPHEUM: Good attendance. Amelia Bingham 14-19.

PENNSYLVANIA.

LANCASTER. — FULTON: Primrose and Dockstader 15; full house. Girl in the Taxi 21. Common Law 24.——COLONIAL: Will Archie, June Mills, Bill and Maud Keller, Conrad and Reed, and pictures 17-19; pleased large houses.——FAMILY: Reese Brothers' Africander co., Mary Keough, Milano Duo, Seven Mischief Makers, Possetti, Robin and Kinky Boys and Girls 14-19; large audiences.——ITEMS: C. Edgar Shreiner, press agent for Welsh Brothers' Wild West, returned to his home here 12.—Arrangements were completed 16 for the Buffalo Bill and Pawnee Bill United Shows to go into Winter quarters at Coatesville, Pa. Moving pictures of the "Wild West," for which the country back of Coatesville is admirably adapted, will be taken during the Winter.

HARRISBURG. — MAJESTIC: Harrington Reynolds and excellent co. in Angelus to fair business 10. Play made strong impression, and in the role of the priest Mr. Reynolds won sympathy. Alexander Carr in Louisiana Lou 12; good business. Miss New York, Jr., 14; good business. Concert, with Leo Ditrichstein and Isabel Irving, 15; appreciative audience. Pink Lady 16 good business. Billy the Kid 21, 22. Girl in the Taxi 23. Henry Miller 24. James T. Powers 25. William Collier 26. Trail of the Lonesome Pine 28, 29.

SCRANTON.—LYCEUM: Primrose and Dockstader 12; excellent business. Annette Kellermann 15, 16; business excellent. Pink Lady 18, 19. Henry Miller in The Rainbow 22. Freckles 26. David Warfield 23.——COLUMBIA: Zallah's Own co.; business excellent. Pacemakers 17-19; business very good.——POLI: Mrs. Gardiner Crane Edwards Davis, Bessie La Count, Black and White, Palace Quartette 14-19; excellent business.

ALTOONA.—MISHLER: Louisiana Lou 11; large business. Freckles 12; fair house. Excuse Me 14; good attendance. Angelus 15; large receipts. Miss New York, Jr., 17; good patronage. Price 18; crowded house. Henrietta Crosman 19. Primrose and Dockstader 22. Eddie Foy 29.——ORPHEUM: Pulzers as headline 14-19; business big.

CHAMBERSBURG. — NEW: Faust 12; good performance; fair house. Jack Huber's Big Show 14-16; large houses. Primrose and Dockstader 18.——ROSEDALE OPERA HOUSE: Manhattan Players 14-19 in Camille. Royal Slave, Lost in Egypt, Little Christian, and True Irish Hearts; large houses.

WILKES-BARRE.—GRAND OPERA HOUSE: Coburn Players 11, 12 pleased fair houses. Annette Kellermann 14; fair business. Howe's pictures 15, 16. Pink Lady 17. William Collier 21. James T. Powers 23. Freckles 30. Eddie Foy in Over the River 31. Lina Abarbanell in Miss Princess Nov. 2.

WILLIAMSPORT.—LYCOMING: Servant in the House 14; small but enthusiastic audience. Blanche Morrison and Victor E. Lambert well received. Freckles 17. White's Musical co. 21. William Collier 22. James T. Powers 24.—— FAMILY: Specialties and motion pictures 14-19; good audiences.

McKEESPORT.—WHITE'S: Freckles 11; excellent, to fair business. High School Girls 12; fair; largest audience of season; Matt Kennedy and Mona Raymond pleased. Harrington Reynolds in Angelus 17.——ALTMEYER: Vaudeville and pictures.

WASHINGTON. — GLOBE: Zig Zag Alley 12; well-filled house and pleased. Billy the Kid 13; capacity. Grain of Dust 19. Price 21. Night Riders 22. Mutt and Jeff 24. County Sheriff 26.

GREENSBURG.—ST. CLAIR: High School Girls, with Matt Kennedy and a good co. 10; good business. Mutt and Jeff 12 pleased big business. Funny Side of Life 15; business fair. Excuse Me 16 pleased good house.

POTTSVILLE. — ACADEMY: Howe's pictures 14; good business. Concert 18 delighted large audience; Leo Ditrichstein scored hit, while Ner Chart, Isabel Irving, and Catherine Proctor deserve special mention.

SUNBURY.—CHESTNUT STREET: Girl in the Taxi 12; small audience; deserved better. Howe's pictures 17. Freckles 19. Henrietta Crosman 29.

GREENVILLE.—LAIRD OPERA HOUSE: Typhoon 13; well played to small house. Funny Side of Life 17. Madame Sherry 22. Vogel's Minstrels 31.

DU BOIS.—AVENUE: Zig Zag Alley 9; poor business; bad performance. Graustark 12; excellent co. and business.

WEST CHESTER.—OPERA HOUSE: Western Girl 11; fair business. Pictures and vaudeville 14-19; capacity.

RENOVO.—THEATER: Graustark 4; small but appreciative audience. Girl in the Taxi 11 pleased fair-sized audience. Mutt and Jeff 18.

SHAMOKIN. — GRAND OPERA HOUSE: Excuse Me 7; packed and pleased. Servant in the House 12. Girl in the Taxi 14.

POTTSVILLE. — ACADEMY: Angelus 7; large and appreciative house. Allen Stock co. 8-12; good business.

NEW CASTLE. — OPERA HOUSE: Horne Stock co. 7-12 in Penalty. Last Paradise 14-19; good business.

WELLSBORO. — BACHE AUDITORIUM: Mutt and Jeff 16.

LATROBE.—SHOWALTER'S: Freckles 9; good business.

SOUTH CAROLINA.

CHARLESTON. — ACADEMY: Maude Adams 9; capacity; house could have been sold over again. Field's Minstrels 10; packed house; pleased everybody. Alma, Where Do You Live? 16, 17.

GREENVILLE.—GRAND OPERA HOUSE: Forty-five Minutes from Broadway 12; good audiences. Alma, Where Do You Live? 29. Winning Widow 31.

TENNESSEE.

CHATTANOOGA.—LYRIC: Maude Adams in Peter Pan 14. Fiske O'Hara in Rose of Kildare 15. Madame Sherry 16. Old Homestead 17.

TEXAS.

EL PASO. — CRAWFORD: Albert Taylor Stock co. are still playing to good houses. Alias Jimmy Valentine and Old Innocence 6-12.—— THEATER: J. M. Busby's Minstrels 13, 14.—— ARENA: Al. G. Barnes's Circus 19.

GREENVILLE.—KING OPERA HOUSE: Black Patti 7 pleased large topheavy house. Old Homestead 8; good production; light business.

DALLAS.—OPERA HOUSE: Regular season

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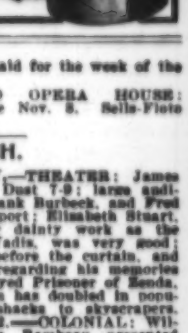

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BRENHAM.—GRAND OPERA HOUSE: Lena Rivers 15. Bastile Nov. 8. Bella-Fiore Circus 25.

UTAH.

SALT LAKE CITY.—THEATER: James K. Hackett in Grain of Dust 7-9; large audiences; Fraser Coulter, Frank Burbeck, and Fred A. Sullivan gave good support; Elisabeth Stuart, remembered here for her dainty work as the Christian maid in Quo Vadis, was very good; Mr. Hackett was called before the curtain, and made a felicitous speech regarding his memories of Salt Lake when he played Prisoner of Zenda, since which time the town has doubled in population and grown from shacks to skyscrapers. Goddess of Liberty 11, 12.—COLONIAL: Willard Mack and Marjorie Rambeau presented Strength of the Weak 6-12; good houses.—ORPHEUM: Edmond Hayes, Fred Whitfield, Marie Ireland, Cesare Nesi, Van Brothers, De Witt, Burns and Torrence, Four Koners Brothers, John Higgins 6-12; houses packed.

VERMONT.

BELLOWS FALLS. — OPERA HOUSE: Newlyweds and Their Baby 9 pleased capacity house. Deborah Corlew, a local girl, received an ovation and surprised her friends by her finished performance of the leading role. Gamblers 23.

ST. ALBANS.—WAUGH'S OPERA HOUSE: Gamblers 16; excellent, to fair business. Newlyweds and Their Baby 18.

VIRGINIA.

STAUNTON. — BEVERLEY: Force Musical Comedy co. 7-12; business good; co. poor. Carleton Sisters 14-19 in repertoire; good business; co. above average.

WASHINGTON.

WALLA WALLA.—KEYLOR GRAND: Raymond 6-8; business fair. U. S. Marine Band delighted large audience 12. Roselle Knott in Awakening of Helena Richie 13; business good. Baby Mine 16. Lottery Man 17. Third Degree 20. Bought and Paid For 22.

SEATTLE.—MOORE: Bought and Paid For 9-12 pleased good business.—METROPOLITAN: Pomander Walk 6-12; good co.; fair business.—SEATTLE: Old Homestead 6-12 pleased medium houses.

SPOKANE. — AUDITORIUM: Bought and Paid For to fair business 6, 7. The Awakening of Helena Richie 16.

WEST VIRGINIA.

FAIRMONT. — GRAND OPERA HOUSE: Myron Whitney Concert co. 9; well attended. Madame Sherry 12; good co. and house.

PARKERSBURG.—AUDITORIUM: Beverly of Graustark 16 pleased good house. Bohemian Girl 24. Excuse Me 28.

WISCONSIN.

KENOSHA.—RHODE: Dave Lewis in Don't Lie to Your Wife Sent. 26 delighted big house. Officer 666 4 pleased capacity. House of a Thousand Candles 6 pleased good business. Oliver Twist pictures 7, 8; good business. Rube Welch and Kitty Frances in Mrs. O'Malley's Reception 9-13; capacity. Maud Powell 15 delighted big audience.

FOND DU LAC.—HENRY BOYLE: Balance 13 pleased fair business. Frank Winninger co. 21-27 (except 25). Sousa's Band 25.

LA CROSSE. — THEATER: Ready Money 12; fair business. Kissing Princess 13; poor business.

CANADA.

MONTREAL, P. Q.—Mrs. Fiske produced Edward Sheldon's play, The High Road, a pilgrimage in five parts, at His Majesty's 14. The production is a beautiful one, the scenic and lighting effects in the first act most striking. Mr. Sheldon has written a play with one big act, (I) fourth, but the three acts that lead up to it are slow and talky, and the one that follows it is conventional. Moreover, the play does not give Mrs. Fiske a chance for any powerful acting. The big act, except for a few moments just before the curtain, is entirely a man's act. What there is to do, of course, she does; but it is not a big vehicle. Notable in Mrs. Fiske's support are Frederick Perry and Arthur Byron and a number of other clever character sketches are given by various members of the co.
W. A. TREMAYNE.

TORONTO, ONT.—PRINCESS: William H. Crane in Senator Keeps House 14-19; full houses; Marian Kerby, W. W. Jefferson, and Mabel Berg scored. Littlest Rebel 21-26.—ROYAL ALEXANDRA: Excuse Me delighted patrons 14-19; Willis Sweetnam, Ed. Begley, Thomas Walsh, Wilfred Seagram, Jacqueline Blaney, and Geraldine O'Brien played well. Merry Widow 21-26. — GRAND OPERA HOUSE: Mutt and Jeff packed the house to such extent that extra matinees were put on 14-19. Rosary 21-26.—SHEA'S: Pain in Boots, Tighe and Clifford, Don, Belden and co., Corelli and Gillette, Sabbatka, Alice Troupe 14-19.

WINNIPEG, MAN. — WALKER: Butterfly on the Wheel 7-12; good business. Gilbert and Sullivan Opera co. 14-26. Red Rose 28-31. Alice Nielsen Nov. 1.—WINNIPEG: Permanent Stock co. in harvest for the Home 7-12; one of the finest pieces of work ever done by a stock co. in Winnipeg; good business. Man on the Box 14-19. Rosary 21-26.—ORPHEUM: Vaudeville; big business 14-19.—EMPRESS: Vaudeville 14-19; three performances daily; S. R. O.—GRAND OPERA HOUSE: Vaudeville; good business 14-19.

LONDON, ONT.—GRAND OPERA HOUSE: Girl of My Dreams 4, 5; good attendance; John Hyams, Leila McIntyre, and Irving Brooks were good. Night Out 8; fair business. May Robson brought her infectious laugh and passed it out in a way that was irresistible. Etienne Girardot in Bachelor's Baby 10; light attendance. Spring Maid 12; good attendance. Pink Lady 14, 15; capacity; Frank Lalor, Alice Hensman, Alice Dovey, and Hazel Dawn were most pleasing.

ST. CATHARINES, ONT.—GRAND: May Robson in Night Out 7 pleased good house. R. W. Marks Stock co. 8-12 to S. R. O. daily; May Bell Marks received her usual hearty reception. Plays: Dad's Sweetheart, Camille, Lena Rivers, Village Schoolmarm, Eliza Neil Gwynn, Girl of Eagle Ranch. Spring Maid 14 delighted capacity; Gene Lanoska made decided impression; also J. H. Goldsworthy, Harry Short, and Hattie Fox.

OTTAWA, ONT.—RUSSELL: New Barmaid 9, 10; poor performance; fair business. Night Out pleased large audiences 11, 12. Bunty Pulls the Strings 14 pleased large audiences. Three Twins 18, 19. Third Degree 21. Pink Lady 18, 19. Senator Keeps House 21, 22. Every woman 23-26. — COLONIAL: Stock co. in Christian 14-19; good business.—DOMINION: Vaudeville 14-19; big business.

CALGARY, ALTA.—SHERMAN GRAND: Sheehan Grand Opera co. in Il Trovatore and Chimes of Normandy 7-9 pleased fair business. —ORPHEUM: Schiebil's Marionettes, Nonette, James J. Morton, and California 7-12; excellent business.—EMPIRE: Excellent vaudeville to big business 10-16.—LYRIC: Toronto Stock co. in Shore Acres pleased good business 7-12.

HALIFAX, N. S.—ACADEMY OF MUSIC: Alice Lloyd in Little Miss Fix-It 7-9; excellent business; splendid performances.

REGINA, SASK. — THEATER: Along the Kennebec Sept. 30-2; fair business. Sheehan's English Opera co. 4, 5; S. R. O.

BARRIE, ONT. — GRAND: Third Degree 11; excellent co.; good business. May Robson in Night Out 17.

BRANTFORD, ONT.—GRAND OPERA HOUSE: May Robson in Night Out 10. Lion and the Mouse 23.

WHERE THE MISSISSIPPI FLOWS.

ST. LOUIS (*Special*).—C. Haddon Chambers's delightful Passers-By proved a hit at the Olympic 6-12. Charles Cherry gave an excellent interpretation and scored, as did Alma Belwin and Charlotte Ives. Alla Nazimova 13-19.

Thomas W. Ross in The Only Son opened the Century 6-12. Mr. Ross, Campbell Gollan, Lizzie Hudson Collier, Katherine La Salle, Temperance Reid, Wallace Widdicomb and Henry Weaver all did capital work. Chauncey Olcott 13-19.

The Whirl of Society proved a hit at the Shubert 6-12. Ada Lewis, Al. Jolson, Lawrence d'Orsay, Maurine and Florence Walton all scored. Bunty Pulls the Strings 13-19.

Valeska Suratt opened second and last week at the Garrick 6-12, where she pleased large audiences in The Kiss Waltz. Within the Law 13-19.

Al. Wilson played to packed houses at the American 6-12 in It Happened in Potsdam. The Country Boy 13-19.

The Confession thrilled good audiences at the La Salle 6-12. Paul Doucet and Tom Jackson scored. The Girl from Tokio 13-19.

Charles Grapewin in The Awakening of Mr. Pipp was headlined at Columbia 7-12. Wynn and Russon and Fred and Daisy Rial were the biggest part of the bill.

Tom Rice and his Daffydils provided a musical review at the Standard 6-12. Follies of the Day 13-19.

American Beauty Show, with Cook and Lewis, met success at the Gayety 6-12. The Gay White Way 13-19.

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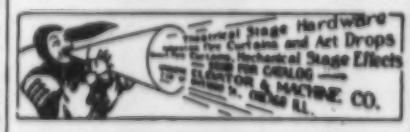

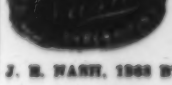
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DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Ft. Smith, Ark., 23, Joplin, Mo., 24, Tulsa, Okla., 25, Muskogee 26, McAlester 28, Oklahoma City 29, 30, Ft. Worth, Tex., 31, Dallas Nov. 1, 2.

"AFFAIRS" OF ANATOL (Winthrop Ames): New York city Oct. 14—indefinite.

ANDRE, ANTHONY: Rochester, N. Y., 21-23, Olean 24, Bradford, Pa., 25, Jamestown 26, Cleveland, O., 28-Nov. 2, Indianapolis, Ind., 4-9.

ANGLIN, MARGARET (Louis Nethersole): Des Moines, Ia., Nov. 2.

ARLISS, GEORGE (Liebler Co.): Boston, Mass., 14-26.

BABY MINE (William A. Brady): Asheville, N. C., 23, Rutherfordton 24, Charlotte 25, Spartanburg, S. C., 26, Greenville 28, Anderson 29, Abbeville 30, Chester 31, Lancaster Nov. 1, Concord, N. C., 2, Statesville 4, Salisbury 5, Greensboro 6.

BABY MINE (Eastern: Wm. A. Brady): Granville, N. Y., 23, Rutland, Vt., 24, Saratoga, N. Y., 25, Glens Falls 26, Troy Nov. 5, Amsterdam 6.

BABY MINE (Western: William A. Brady): Anaconda, Mont., 23, Butte 24, Great Falls 25, Helena 26, Bozeman 27, Billings 28, Sheridan, Wyo., 29, Cheyenne Nov. 1, Greeley, Colo., 2, Denver 3-9.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Arlington, Ia., 23, Dversville 25, Strawberry Point 26, De Witt Nov. 1.

BALANCE, THE (Gorham and Rowlader): Grand Rapids, Wis., 23, Marshfield 24, Neillsville 25, Eau Claire 26, Chippewa Falls 28, Stillwater, Minn., 29, Red Wing 30.

BEN-HUR (Klaw and Erlanger): Buffalo, N. Y., 21-26, Toronto, Can., 28-Nov. 2.

BILLY THE KID (Herbert Farrar): So. Bethlehem, Pa., 23, Pottsville 24, Ashland 25, Lebanon 26, Rochester, N. Y., 28-Nov. 2.

BIRD OF PARADISE (Oliver Morosco): Sioux City, Ia., 23, 24, Lincoln, Neb., 25, 26, Kansas City, Mo., 27-Nov. 2, St. Louis 3-9.

BLINDNESS OF VIRTUE (William Morris): Buffalo, N. Y., 21-26, New York city 28—indefinite.

BLINN, HOLBROOK (William A. Brady): San Francisco, Cal., 21-26, Stockton 27, San Jose 28, Fresno 29, Bakersfield 30, Pasadena 31, Redlands Nov. 1, Riverside 2.

BLUE BIRD (Messrs. Shubert): Chicago, Ill., Sept. 30-Oct. 26.

BOUGHT AND PAID FOR (Wm. A. Brady): Hartford, Conn., 21-26, Boston, Mass., Nov. 4—indefinite.

BOUGHT AND PAID FOR (Wm. A. Brady): Chicago, Ill., Oct. 21—indefinite.

BRUTE, THE (Comstock and Gest, Inc.): New York city 7-26.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): St. Louis, Mo., 13-26, Cincinnati, O., Nov. 4-9.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Brooklyn, N. Y., 21-26, Philadelphia, Pa., Nov. 4-23.

BURKE, BILLIE (Charles Frohman): New York city Sept. 9—indefinite.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Baltimore, Md., 21-26.

BUTTERFLY ON THE WHEEL (Lewis Waller): Spokane, Wash., 26, 27.

CITY, THE: Louisville, Ky., 24-26, St. Louis, Mo., 27-Nov. 2.

CITY, THE (United Play Co.): Millbank, S. Dak., 23, Ortonville, Minn., 24, St. Cloud 25, Little Falls 26, Sauk Center 27, Fergus Falls 28, Wahpeton, N. Dak., 29, Redfield, S. Dak., 30, Watertown, Minn., 31.

CLARKE, DELLA: Durham, N. C., 23, Wilson 24, Tarboro 25, Rocky Mount 26, Fremont 28, Goldsboro 29, Fayetteville 30, 31, Dunn Nov. 1, Raleigh 2, Wilmington 4, Marion, S. C., 5, Florence 6.

COBURN PLAYERS: Jackson, Mich., 23, 24, Grand Rapids 25, 26, Des Moines, Ia., Nov. 4-9.

COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 23—indefinite.

C. O. D. (John Cort): Cleveland, O., 21-26.

COLLIER, WILLIAM (Lew Fields): Washington, D. C., 28-Nov. 2.

COMING HOME TO ROOST (Harris and Selwyn): Boston, Mass., Oct. 14-Nov. 2, New York city 4—indefinite.

COMMON LAW (Co. A: A. H. Woods): Peoria, Ill., 20-26, Springfield 24-26.

COMMON LAW (Co. B: A. H. Woods): Dixon, Ill., 23, Beloit, Wis., 24, Madison 26, 27.

COMMON LAW (Co. C: A. H. Woods): Springfield, Mo., 23, Fayetteville, Ark., 24, Ft. Smith 25, Little Rock 26.

COMMON LAW (Co. D: A. H. Woods): Lebanon, Pa., 24, Pottstown 25, Shamokin 26.

CONCERT, THE (David Belasco): Newark, N. J., 21-26, Hartford, Conn., 29, 30.

CONFESSION, THE: St. Joseph, Mo., 20-23, Omaha, Neb., 24-26.

CONFESSION, THE: San Antonio, Tex., 31-Nov. 1.

COUNTRY BOY (H. B. Harris, Inc.): Kansas City, Mo., 21-26, St. Joseph 27-29, Omaha, Neb., 30, 31, Des Moines, Ia., Nov. 1, 2, Chicago, Ill., 4-30.

COUNTRY GIRL (Thos. Aiton): Walcott, N. Y., 24, Mexico 25, Pulaski 26, Parish 27, Sandy Creek 28, Williamstown 29, Fulton 30, Cortland 31.

COUNTY SHERIFF (Wee and Lambert): Boswell Pa., 23, Latrobe 24, Irwin 25, Washington 26, Waynesburg 28, McDonald 29, Donora 30, Monongahela 31, Morgantown, W. Va., Nov. 1, Connellsville, Pa., 2.

CRANE, WILLIAM H. (Joseph Brooks): Kingston, Can., 23, Hamilton 24, 25.

CROSMAN, HENRIETTA (Maurice Campbell): Washington, D. C., 21-26.

DAUGHTER OF HEAVEN (Liebler Co.): New York city Oct. 12—indefinite.

DIVORCE QUESTION (Gaskill and MacVitty): Stoughton, Wis., 23, Beaver Dam 24, Cambria 25, Portage 26, Watertown 27, Tomah 28, Grand Rapids 29, Marshfield 30.

DIVORCE QUESTION (Rowland and Clifford): Bloomington, Ill., 23, Springfield 24, Peoria 25, 26, Decatur 27, Lincoln 28, Urbana 29, La Fayette, Ind., 30, Frankfort, Ky., 31, Crawfordsville, Ind., Nov. 1, Terre Haute 2, 3, Vincennes 4, Washington 5, Owensboro, Ky., 6.

DIVORCE, THE: Detroit, Mich., 20-26.

DREW, JOHN (Charles Frohman): New York city Sept. 2—indefinite.

EVERYWOMAN (Henry W. Savage): Kingston, Can., 21-23, Ottawa 24-26, Toronto 28-Nov. 2.

EXCUSE ME (Eastern: Henry W. Savage): St. Thomas, Can., 23, Peterboro 24, Belleville 25, Kingston 26, Montreal 28-Nov. 2.

EXCUSE ME (Western: Henry W. Savage): Canton, O., 23, Alliance 24, E. Liverpool 25, Wheeling, W. Va., 26, Marietta, O., 28, Parkersburg, W. Va., 29, Charleston 30, Huntington 31.

FAIRBANKS, DOUGLAS (Cohan and Harris): Washington, D. C., 21-26.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—indefinite.

FARNUM, DUSTIN (A. H. Woods): Butte, Mont., 23, Helena 24, Missoula 25, Spokane, Wash., 26, 27.

FARNUM, MARSHALL (A. H. Woods): East Jordan, Mich., 23, Traverse City 24, Sheboygan 25, Alpena 26.

FARNUM, WILLIAM (A. H. Woods): Toronto, Can., 21-26.

FAUST (Manley and Campbell's): Munising, Mich., 24, Gladstone 25, Escanaba 26, 27, Manistique 28, Onaway 30, Alpena 31, Midland Nov. 1, Saginaw 2, Flint 3, Port Huron 4, Pontiac 5, Lapeer 6.

FAVERSHAM, WILLIAM (Leonard J. Gallagher): Montreal, Can., 21-26, New York city Nov. 4—indefinite.

FATAL WEDDING: Newark, N. J., 21-26.

FIGHT, THE (Jos. M. Gaites): New York city Oct. 30—indefinite.

FINAL SETTLEMENT (Wm. Wamsher): Farmington, Ia., 23, Bonaparte 24, Keosauqua 25, Ottumwa 26.

FINE FEATHERS (H. H. Frazee): Chicago, Ill., Aug. 12-Nov. 16.

FISKE, MRS. (Harrison Grey Fiske): Terre Haute, Ind., 23, Dayton, O., 24, Indianapolis, Ind., 25, Chicago, Ill., 28-Nov. 16.

FOOL THERE WAS: Rochester, N. Y., 21-26.

FORTUNE HUNTER (Cohan and Harris): Chicago, Ill., 13-26, Des Moines, Ia., 27-30.

FORTUNE HUNTER (Eastern: R. C. Chase): Newport, 28.

FORTUNE HUNTER (Western: Ernest Schnabel): Chillicothe, O., 23, Nelsonville 24, Marietta 25, Fairmont, W. Va., 26, Weston 28, Morgantown 29, Uniontown, Pa., 30, Connells 31.

GAMBLERS, THE: Columbus, O., 21-23, Indianapolis, Ind., 24-26.

GAMBLERS, THE (Ed. McDowell): Bellows Falls, Vt., 23, Brattleboro 24, Keene, N. H., 25, Northampton, Mass., 26.

GARDEN OF ALLAH (Liebler Co.): Chicago, Ill., Aug. 31-Oct. 26, Cincinnati, O., 28-Nov. 9.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Washington, D. C., 21-26, Baltimore, Md., 28-Nov. 2.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Louisville, Ky., 21-23, Vincennes, Ind., 24, Owensboro, Ky., 25, Paducah 26.

GILMORE, PAUL (Paul Gilmore Co., Inc.): Calgary, Alta., Can., 28-30, Edmonton 31-Nov. 2.

GIRL FROM RECTOR'S (Wm. Wamsher): Falls City, Neb., 23, Hiawatha, Kan., 25.

GIRL IN THE TAXI: Philadelphia, Pa., 21-26.

GIRL IN THE TAXI (A. H. Woods): Harrisburg, Pa., 23, Hanover 24, Columbia 25.

GIRL OF THE MOUNTAINS (Wee and Lambert): Reading, Pa., 23, Kutztown 24, Hazleton 26, Arnot 28, Prattsburg, N. Y., 29, Waverly 30, Greene Nov. 1, Utica 2.

GIRL OF THE UNDERWORLD (Eastern: Wee and Lambert): Newark, N. Y., 23, Palmyra 24, Albion 25.

GIRL OF THE UNDERWORLD (Western: Charles Parker): Beloit, Wis., 23, Stoughton 24, Edgerton 25, Rockford, Ill., 26, Janesville, Wis., 27, Portage 28, Beaver Dam 29, Pardeeville 30, Sparta Nov. 1, Bangor 2, La Crosse 3.

GLASER, VAUGHAN (H. S. Carter): Pittsburgh, Pa., 21-26, Philadelphia 28-Nov. 2.

GOOSE GIRL (Baker and Castle): Crowley, La., 23, Jennings 24, Lake Charles 25, Beaumont, Tex., 26, Galveston 27, Houston 28, San Antonio 29, Beeville 30, Victoria 31.

GOVERNOR'S LADY (Messrs. Belasco and Elliott): New York city Sept. 5-Jan 4.

GRAUSTARK (United Play Co.): Eldora, Ia., 23, Iowa Falls 24, Eagle Grove 25, Charles City 26, Owatonna, Minn., 27, Faribault 28, Northfield 29, Le Sueur 30, St. Peter 31.

HACKETT, JAMES K.: Kansas City, Mo., 21-26.

HACKETT, NORMAN: Belding, Mich., 23, Big Rapids 24, Cadillac 25, Ludington 26, Manistee 27, Traverse City 28, Petoskey 29.

HILLIARD, ROBERT (Klaw and Erlanger): Philadelphia, Pa., 21-Nov. 2.

HODGE, WILLIAM T. (Liebler Co.): Norfolk, Va., 22, 23.

HOUSE OF A THOUSAND CANDLES (C. S. Primrose): Morrison, Ill., 23, Sterling 24, Sycamore 25, Beloit, Wis., 26, Racine 27, Sheboygan 28, Madison Nov. 3, Elkader, Ia., 5, Waukon 7.

HOUSE OF A THOUSAND CANDLES (Western; Primrose and McGillian): New Richmond, Wis., 23, River Falls 25, Stillwater, Minn., 26, St. Peter 27, Dodge Center 28, Osage, Ia., 30, Nora Springs 31, Dubuque Nov. 3, Anamosa 6.

ILLINGTON, MARGARET (E. J. Bowes): Hudson, N. Y., Nov. 1, White Plains 2, Washington, D. C., 4-9.

IN OLD KENTUCKY (Litt and Dingwall): San Francisco, Cal., 20-26.

INDISCRETION OF TRUTH (S. H. Wallach): Atlantic City, N. J., Nov. 6-9.

IRVING PLACE (Dr. Baumfeld): New York city Sept. 26—indefinite.

JOSH PERKINS: Boise, Ida., 26.

JUDGE (United Play Co.): Chicago, Ill., 1-26.

KISMET (Harrison Grey Fiske): Chicago, Ill., Sept. 25indefinite.

LION AND THE MOUSE (United Play Co.): Waitsburg, Wash., 23, Pomeroy 24, Genesee, Ida., 25, Wallace 29, Colfax, Wash., 30, Sand Point, Ida., 31.

LION AND THE MOUSE (United Play Co.): Brantford, Can., 23, St. Catharines 24, Batavia, N. Y., 25, Solus 26, Newark 28, Lyons 29, Penn Yan 30, Geneva 31.

LITTLE MISS BROWN (William A. Brady): New York city Aug. 29—indefinite.

LITTLE TENDERFOOT (Lee D. Ellsworth): Paterson, N. J., 21-26, Washington, D. C., 28-Nov. 2.

LITTLE WOMEN (William A. Brady): New York city Oct. 16—indefinite.

LITTLE WOMEN (William A. Brady): Cincinnati, O., 21-26.

LORAINE, ROBERT: New York city Sept. 30-Oct. 26.

LOTTERY MAN (Merle H. Norton's): Olympia, Wash., 23, Aberdeen 27, Kelso 30, Astoria, Ore., Nov. 2, Eugene 4, Corvallis 5, Albany 6, Salem 7.

MADAME X: Atlanta, Ga., 20-26.

MAN HIGHER UP (Jos. M. Gaites): Chicago, Ill., Sept. 15—indefinite.

MAN OF HONOR: Indianapolis, Ind., 21-26.

MANN, LOUIS (Werba and Luescher): Trenton, N. J., 23, Richmond, Va., 24, Lynchburg 25, Charlotte, N. C., 26, Columbia, S. C., 28, Augusta, Ga., 29, Athens 30, Atlanta 31.

MANTELL, ROBERT B. (William A. Brady): Newark, N. J., 21-26.

MASON, JOHN (Charles Frohman): New York city Sept. 19—indefinite.

MASTER OF THE HOUSE (Messrs. Shubert): New York city Aug. 22—indefinite.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): New York city Sept. 17—indefinite.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): Chicago, Ill., Sept. 23—indefinite.

MILLER, HENRY (Klaw and Erlanger): Scranton, Pa., 23.

MISSOURI GIRL (Merle H. Norton): Rochester, Minn., 23, Kenyon 24, Waseca 25, Faribault 28, Wellmar 30, Ortonville 31.

MISSOURI GIRL (Norton and Reith's): Greenwood, Can., 23, Phoenix 24, Rossland 25, Nelson 26, Revelstoke 28, Penticton 29, Summerland 03, Kelowna 31, Vernon Nov. 1, Enderby 2, Kamloops 4, Ashcroft 5, Chilliwack 6.

NAZIMOVA, MME. (Charles Frohman): Rochester, N. Y., 22, 23, Ithaca 24, Syracuse 25, 26.

NEW SIN (Liebler Co.): New York city Oct. 15—indefinite.

NEWMAN, JOSEPH (Clair Bosman): Ft. Morgan, Colo., 23, Boulder 24, Longmont 25, Berthoud 26, Windsor 28.

OFFICER 666 (Cohan and Harris): New York city Aug. 12—indefinite.

OFFICER 666 (Middle West; Cohan and Harris): Schenectady, N. Y., 23, Gloversville 24, Amsterdam 25, Utica 26.

OFFICER 666 (Southern; Cohan and Harris): Oskaloosa, Ia., 23 Washington 24, Iowa City 25, Cedar Rapids 26, 27, Grinnell Nov. 1.

OFFICER 666 (Western; Cohan and Harris): Astoria, Ore., 23, Portland 24-26.

O'HARA, FISKE (Augustus Pitou, Jr.): New Orleans, La., 20-26, Baton Rouge 28, Natchez, Miss., 29, Jackson 30, Vicksburg 31, Greenville Nov. 1, Memphis, Tenn., 2, Nashville 4, Evansville, Ind., 5, Lexington, Ky., 6.

OLCOTT, CHAUNCEY (Henry Miller): Chicago, Ill., 27-Nov. 9.

OLD HOMESTEAD (Frank Thompson): Cincinnati, O., 20-26, Indianapolis, Ind., 28-30, Dayton, O., 31-Nov. 2, Toledo 3-6.

OLD HOMESTEAD (Coast; Frank Thompson): Albany, Ore., 23, Eugene 24, Grants Pass 25, Roseburg 26, Medford 28, Ashland 29, Red Bluff, Cal., 31, Oroville Nov. 1, Chico 2, Marysville 3, Sacramento 4, 5, Woodland 6, Napa 7, Santa Rosa 8, Petaluma 9.

OLIVER TWIST (Liebler Co.): Brooklyn, N. Y., 21-26.

OUR VILLAGE POSTMASTER (Max C. Elliott): Whitehall, Wis., 23, Independence 24, Granton 25, Arcadia 26.

OUR WIVES (Jos. M. Gaites): Providence, R. I., 21-26.

OVER NIGHT (William A. Brady): New York city 21-26.

PAID IN FULL (Eastern: C. S. Primrose): Albion, Neb., 23, Onawa, Ia., 24, Glenwood 29, Corning 30, Creston 31, Greenfield Nov. 1, Bedford 2, Clarinda 4.

PAID IN FULL (Western: C. S. Primrose): Lyons, Kan., 23, Larned 26, Kinsley 28, Stafford 30, Pratt 31, Hutchinson Nov. 1, Eldorado 4, Marion 5, Wellington 6.

PAIR OF COUNTRY KIDS (C. Jay Smith): Carthage, Tex., 23, Natchitoches, La., 24, Lufkin, Tex., 25, Tyler 26, Houston 27, Mineola 28, Palestine 29, Crockett 30, Conroe 31.

PARSIFAL: Grinnell, Ia., 30.

PASSERS-BY (Charles Frohman): Cleveland, O., 21-26, Ann Arbor, Mich., 28, London, Can., 29, Hamilton 30, Ithaca, N. Y., 31, Rochester Nov. 1, 2.

PENALTY, THE: Chicago, Ill., 20-26.

PHILLIPS, AL, AND LEILA SHAW (Smith Turner): Mansfield, O., 23, Kenton 24, Marion, Ind., 25, Richmond 26, Louisville, Ky., 27-Nov. 3, Columbus, Ind., 4, Terre Haute 5, 6.

POWER BEHIND THE THRONE (Frank Morse): St. Louis, Mo., 20-26.

POYNTER, BEULAH (Burt and Nicola): St. Louis, Mo., 20-26 Memphis, Tenn., 27-Nov. 2, New Orleans, La., 3-9.

PRICE, THE (Clarence Bennett and Co.): Cambridge, O., 23, Columbus 24-26, Kenton 28, Grand Rapid, Mich., 31-Nov. 2.

PUTTING IT OVER (Frank Hatch): St. Louis, Mo., 20-26, Alton Ill., 27, Decatur 28, Muncie, Ind., 29, Richmond 30, Louisville, Ky., 31-Nov. 2, Ft. Wayne, Ind., 3, Evansville 4, Paducah, Ky., 5, Owensboro 6.

RANKIN, McKEE, AND MARGARET DREW: Los Angeles, Cal., 21-Nov. 2.

READY MONEY (H. H. Frazee): St. Paul, Minn., 20-26, Duluth 27, Superior, Wis., 28, Eau Claire 29, Wausau 30, Menomonee 31, Appleton Nov. 1, Madison 2, Joliet, Ill., 3, Streator 4, Ottawa 5, Kankakee 6.

READY MONEY (H. H. Frazee): New York city Aug. 19—indefinite.

READY MONEY (H. H. Frazee and Wm. A. Brady): London, Eng., Aug. 12—indefinite.

REBECCA OF SUNNYBROOK FARM (Jos. Brooks): London, Eng., Sept. 2—indefinite.

REYNOLDS, HARRINGTON (A. G. Delamater): St. Marys, Pa., 23.

ROLLICKING SHANNON (Al. McLean): Cleveland, O., 21-26, Buffalo, N. Y., 28-Nov. 2.

ROSARY (Central: Rowland and Clifford): Bellefontaine, O., 23, Wapakoneta 25, Decatur, Ind., 26, Winchester 29, Greenville, O., 30, Springfield Nov. 1, 2, Urbana 4, Delaware 5, Wooster 7.

ROSARY (Circuit: Rowland and Clifford): Toronto, Can., 21-26, London 28, St. Thomas 29, Woodstock 30, Brantford 31, Hamilton Nov. 1, 2, Buffalo, N. Y., 4-9.

ROSARY (Coast; Rowland and Clifford): Sterling, Kan., 23, Colorado Springs, Colo., 26, Denver 27-Nov. 2.

ROSARY (Eastern: Rowland and Clifford): Petersburg, Ill., 23, Lincoln 24, Virginia 25, Beardstown 26, Belleville 27, Collinsville 28, Ashland 29, Taylorville 30, Pana 31, Vandalia Nov. 1, Centralia 2, McLeansboro 4, Mt. Carmel 5, Carmi 6.

ROSARY (Rowland and Clifford): Monte Vista, Colo., 23, Del Norte 24, Creede 25, Trinidad 27, Dawson, N. Mex., 29, Springer 30, Las Vegas 31.

ROSARY (Southern: Rowland and Clifford): Thomasville, Ga., 23, Fitzgerald 24, Quitman 26, Gainesville, Fla., 28, Ocala 29, St. Petersburg 30, Tampa 31, Lakeland Nov. 1, Mulberry 2, Wauchula 4, Ft. Meade 5, Bartow 6.

ROSARY (Western: Rowland and Clifford): Denton, Tex., 23, Sherman 24, Bonham 25, Paris 26.

ROSS, THOMAS (J. W. Welch): Dayton, O., 25, 26.

ROYAL SLAVE (George H. Bubb): Noblesville, Ind., 23, Tipton 24, Frankfort 25, Monticello 26, Brookston 28, Monon 29, Brusselaer 30, Goodland 31.

SCRAPE O' THE PEN (Messrs. Weber and Fields): New York city Sept. 26—indefinite.

SERVANT IN THE HOUSE (Merle H. Norton): Freeland, Pa., 25, Easton 29, Allentown 30, Reading Nov. 2, Pottstown 4, Lebanon 5, Columbia 6.

SEVEN DAYS (Jesse Weil): Nashville, Tenn., 21-26.

SHEA, THOMAS E. (A. H. Woods): Chicago, Ill., Sept. 29-Oct. 26.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Elkhart, Ind., 23, South Bend 24, Logansport 25, Peru 26, Wabash 28, Huntington 29, Bluffton 30, Ft. Wayne 31.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Grand Rapids, Mich., 20-26, Chicago, Ill., 27-Nov. 2.

SHEPHERD OF THE HILLS (Central: Gaskill and MacVitty): Pierre, S. Dak., 23, Rapid City 24, Bellefourche 25, Deadwood 26, Hot Springs 28, Chadron, Neb., 29, Ft. Robinson 30, Alliance 31.

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SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): New York city Sept. 30-Nov. 2, Philadelphia, Pa., 4-23.
SPOONER, EDNA MAY (Blaney-Spooner Co.): Toledo, O., 21-26, Indianapolis, Ind., 28-Nov. 2.
STAHL, ROSE (H. B. Harris, Inc.): Boston, Mass., Sept. 2-Dec. 28.
STARR, FRANCES (David Belasco): New York city Oct. 1-Dec. 21.
STRONGER LOVE (New Play Co.): Lafayette, Ind., 25, Elkhart 26, Grand Rapids, Mich., 27-30, Columbus, O., 31-Nov. 2.
STUMBLING BLOCK (Oscar Graham): Canyon, Tex., 23, Clovis, N. Mex., 24, Roswell 25, Artesia 26, Carlsbad 28, Pecos, Tex., 30, Odessa 31.
SUNBONNET SUE (Park Play Co.): Cumberland, Md., 23, Piedmont W. Va., 24, Connellsville, Pa., 25, Uniontown 26, Monongahela 28, Waynesburg 29, Washington 30, Greensburg 31.
TALKER, THE (Henry B. Harris, Inc.): Detroit, Mich., 21-26.
THELMA (Link-Elliott): Grundy Center, Ia., 23, Dysart 24, Dversville 26, Dubuque 27.
THIEF, THE (Messrs. Primrose and McGillian): Mitchell, S. D., 24, Salem 25, Canton 26, Sioux Falls 27, Rock Rapids, Ia., 28, Sibley 29, Spencer 30, Emmettsburg 31, Algona Nov. 1, Albert Lea, Minn., 3, Waseca 4, Sleepy Eye 5, Blue Earth 6.
THIRD DEGREE (United Play Co.): Napanee, Can., 23, Oshawa 24, Lindsay 25, Orillia 26, Cobalt 28, Haileybury 29, New Liskeard 30, North Bay 31.
TOWN MARSHAL (Wee and Lambert): Cookshire, Can., 23, Sherbrooke 24, Stanstead 25, Londonville, Vt., 26, Lancaster, N. H., 27, Richford, Vt., 29, Enosburg Falls 30, St. Johns, Can., Nov. 1, Cornwall 2.
TRAIL OF THE LONESOME PINE: New York city 21-26.
TRAVELING SALESMAN (H. B. Harris, Inc.): Chicago, Ill., Oct. 14-Nov. 9.
TRAVELING SALESMAN (Southern: A. S. Stern): Gadsden, Ala., 23, Huntsville 24, Decatur 25, Anniston 26, Atlanta, Ga., 27-Nov. 2, Birmingham, Ala., 4-9.
UNCLE TOM'S CABIN (Eastern: Wm. Kibble): So. Chicago, Ill., 20-23, Evanston 24, Kenosha, Wis., 25, Racine 26, Fond du Lac 27, Appleton 28, Oshkosh 29, Sheboygan 30, Madison 31, Rockford, Ill., Nov. 1, 2, Aurora 3, Joliet 4, Peoria 5-7.
UNCLE TOM'S CABIN (Western; Stetson's): Macon, Mo., 24, Sedalia 26.
WARE, HELEN (Henry B. Harris, Inc.): Baltimore, Md., 21-26, New York city 29—indefinite.
WARFIELD, DAVID (David Belasco): Scranton, Pa., 23, Schenectady, N. Y., 24, Albany 25, 26.
WAY DOWN EAST (William A. Brady): Memphis, Tenn., 20-26, St. Louis, Mo., Nov. 4-9.
WHIP, THE (Comstock and Gest): New York city Nov. 6—indefinite.
WHITESIDE, WALKER (Walter Floyd): Kansas City, Mo., 20-26.
WHITE SQUAW: Milwaukee, Wis., 20-26.
WILLIAMS, ESTHA (Arthur C. Alston): New Orleans, La., 20-26.
WILSON, AL. H. (Sidney R. Ellis): Dallas, Tex., 23, 24, Paris 25, Bonham 26.
WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.
WITHIN THE LAW (A. H. Woods): St. Louis, Mo., 13-26.
WOMAN, THE (David Belasco): Detroit, Mich., 21-26, Philadelphia, Pa., 28-Nov. 9.
WOMAN, THE (Western; David Belasco): San Francisco, Cal., 14-26.
WOMAN IN THE CASE (C. F. Chase): St. Paul, Minn., 20-26.
WOMAN'S NAME: Buffalo, N. Y., 21-26.
WRONG WAY, THE: Brooklyn, N. Y., 21-26.
YEARS OF DISCRETION (David Belasco): Syracuse, N. Y., Nov. 4.
YOKE, THE: Cleveland, O., 21-26.

TRAVELING STOCK COMPANIES.

ALLEN (N. Appell): Bloomsburg, Pa., 21-26, Ashland 28-Nov. 2.
ANGELL'S COMEDIANS: Russellville, Ark., 21-26.
BELGARDE (Leslie Smith): Canajoharie, N. Y., 21-26.
BRECKENRIDGE (Chas. Breckenridge): Dwight, Ill., 21-26.
BROWN, KIRK (J. T. Macauley): Poughkeepsie, N. Y., 21-26.
CARLETON SISTERS (Varney and Montgomery): Martinsburg, W. Va., 21-26, Annapolis, Md., 28-Nov. 2.
CHASE-LISTER (Glenn F. Chase): Ipswich, S. Dak., 21-23, Bowdle 24-26.
CHATTERDON, ARTHUR (N. Appell): Meadville, Pa., 21-26, Oil City 28-Nov. 2.
CHAUNCEY-KEIFFER (Fred Chauncey): Danville, Pa., 21-26, Shamokin 28-Nov. 2.
COLONIAL (Cortland Hopkins): Annapolis, Can., 23, 24, Kentville 25, 26, Halifax 28—indefinite.
CORNELL-PRICE PLAYERS (W. E. Cornell): Marshall, Mich., 21-27.
DE VOSS, FLORA (J. B. Rotnour): Burlington, Wis., 21-23, Delavan 24-26, McHenry, Ill., 27, Lake Geneva, Wis., 28-Nov. 2.
GRAYCE (N. Appell): Lansford, Pa., 21-26, Berwick 28-Nov. 2.
GRAYCE, HELEN (N. Appell): Nashua, N. H., 21-26, Gardner, Mass., 28-Nov. 2.
HARVEY (Harvey D. Orr): Mason City, Ia., 21-26.
HAYES, LUCY, ASSOCIATE PLAYERS: Shickley, Neb., 21-23, Ong 24, 25, Harvard 26, Elwood 28-30.
HILLMAN'S IDEALS (Harry Sohn): Solomon, Kan., 21-23, Delphos 24-26.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Bellaire, O., 14-26, Fairmont, W. Va., 28-Nov. 2.
KELLY, SHERMAN (H. B. Sherman): Willmar, Minn., 21-26, Little Falls 28-Nov. 2.
KEYES (C. A. Keyes): Portsmouth, O., 21-26, Athens 28-Nov. 2.
LA PORTE, MAE (Joe McEnroe): Bellefontaine, O., 21-26, Union City, Ind., 28-Nov. 2.
LONG, FRANK E.: Oelwein, Ia., 21-26, Waterloo 28-Nov. 2.
LYNN, JACK: Newark, N. Y., 21-26, Canandaigua 28-Nov. 2.
MAHER, PHIL: Port Edward, N. Y., 21-26.
MARKS, R. W.: Cobalt, Can., 21-26.
MURPHY'S COMEDIANS: Ennis, Tex., 20-26.
PAIGE, MABEL (C. W. Ritchie): Gainesville, Fla., 21-26.
PICKERTS, FOUR (Willis Pickert): New Paltz, N. Y., 21-26, Chatham 28-Nov. 2.
REYNOLDS AND ROSS: Seward, Neb., 21-23, Exeter 24-26, McCool Jct. 28-30, Clay Center 31-Nov. 2, Superior 3-6.
SHANNON (Harry Shannon): Sabina, O., 21-26, Circleville 28-Nov. 2.
STRATTON PLAYERS (N. Appell): Hanover, Pa., 28-Nov. 2.
TEMPEST (J. L. Temnest): Patton, Pa., 21-26.

OPERA AND MUSICAL COMEDY.

ABARBANELL, LINA (John Cort): Toronto, Can., 4-9.
ABORN GRAND OPERA Atlantic: Messrs. Aborn): Milwaukee, Wis., 20-26.
ABORN GRAND OPERA (Pacific: Messrs. Aborn): New Bedford, Mass., 23, Brockton 24, Lowell 25, Worcester 26.
ABORN OPERA COMIQUE (Messrs. Aborn): Washington, D. C., 21-26.
ACADEMY MUSICAL STOCK (William Fox): New York city Oct. 21—indefinite.
ALLEN MUSICAL COMEDY (Billy Allen): Hornell, N. Y., 21-26.
ALMA, WHERE DO YOU LIVE? (Jos. Weber): Minneapolis, Minn., 20-26.
ALMA, WHERE DO YOU LIVE? (A. R. Sanders): Wellsboro, Pa., 23, Wellsville, N. Y., 24, Dansville 25, Elmira 26.
BALKAN PRINCESS, THE: Waco, Tex., 24.
BLACK PATTI: San Antonio, Tex., Nov. 3-4.
BOHEMIAN GIRL (Pacific: Messrs. Aborn): St. Johns, Can., 23, 24, Bangor, Me., 25, 26.
BRIAN, DONALD (Charles Frohman): St. Paul, Minn., 20-26, Minneapolis 28-Nov. 2.
CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): Chicago, Ill., Sept. 30—indefinite.
COUNT OF LUXEMBOURG (Klaw and Erlanger): New York city Sept. 16—indefinite.
CRAWFORD, CLIFTON (Henry B. Harris, Inc.): New York city Sept. 12-Nov. 9.
DINGBAT FAMILY (Leffler-Bratton Co.): Paterson, N. J., 28-Nov. 2, Philadelphia, Pa., 4-9.
DOVE OF PEACE (Walter Damrosch): Philadelphia, Pa., 15-26.
ELTINGE, JULIAN (A. H. Woods): Portland, Ore., 20-23, Sacramento, Cal., 25, 26.
FOY, EDDIE (Werba and Luescher): Pittsburg, Pa., 21-26, Johnstown 28, Altoona 29, Harrisburg 30, Wilkes-Barre 31.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Winnipeg, Can., 14-26, Duluth, Minn., 28-30, St. Paul 31-Nov. 2, Minneapolis 3-9.
GIRL AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—indefinite.
GIRL FROM BRIGHTON (William Fox): New York city Aug. 31—indefinite.
GIRL FROM TOKIO: Kansas City, Mo., 20-26.
GORDON, KITTY (Joseph M. Gaites): Cincinnati, O., 20-26, Philadelphia, Pa., Nov. 4-16.
GRIEVES MUSICAL STOCK (John Grieves): Washington, D. C., Oct. 7—indefinite.
GYPSY, THE (John Cort): Cleveland, O., 21-26, Pittsburgh, Pa., 28-Nov. 2, Detroit, Mich., 3-9.
GYPSY LOVE (A. H. Woods): Philadelphia, Pa., 14-26, Baltimore, Md., 28-Nov. 2.
HANKY PANKY (Lew Fields): New York city Aug. 5-Nov. 2.
HAPPY HOOLIGAN (Gus Hill): Washington, D. C., 21-26, Norfolk, Va., 28-Nov. 2.
HEART BREAKERS (Mort H. Singer): San Antonio, Tex., 23, 24, Austin 25, Houston 26, 27, Galveston 28, Waco 29, Dallas 30, 31, Denton Nov. 1, Ft. Worth 2.
HITCHCOCK, RAYMOND (Cohan and Harris): Chicago, Ill., Oct. 6-Nov. 23.
HOFFMANN, GERTRUDE (Messrs. Shubert): Boston, Mass., Oct. 8-Nov. 2.
HYAMS, JOHN, AND LEILA McINTYRE (Jos. M. Gaites): Dayton, O., 23.
KOLB AND DILL: San Francisco, Cal., Sept. 1—indefinite.
LEAN, CECIL, AND FLORENCE HOLBROOK (Joseph M. Gaites): Chicago, Ill., Aug. 12—indefinite.
LEWIS, DAVE (Rowland and Clifford): Louisville, Ky., 20-26, Cincinnati, O., 28-Nov. 2, Dayton 4-9.
LITTLE BOY BLUE (Henry W. Savage): Boston, Mass., Oct. 7—indefinite.
LITTLE MILLIONAIRE (Cohan and Harris): Philadelphia, Pa., 21-Nov. 2.
LITTLE MISS FIX-IT (Werba and Luescher): Portland, Me., 21-23, Lewiston 24, Berlin, N. H., 25, Sherbrooke, Can., 26, Ottawa 28-30, Brockville 31.
LOOK WHO'S HERE (Messrs Shubert): Philadelphia, Pa., Oct. 21-Nov. 2.
LOUISIANA LOU (Harry Askin): Philadelphia, Pa., 14-26.
MACDONALD, CHRISTIE (Werba and Luescher): Syracuse, N. Y., 21-23, Rochester 24-26, Chicago, Ill., 28-Nov. 9.
MADAME SHERRY (Co. A: Messrs. Woods, Frazee and Lederer): Baltimore, Md., 21-26.
MADAME SHERRY (Co. B: Messrs. Woods, Frazee and Lederer): Birmingham, Ala., 22, 23, Montgomery 24, Pensacola, Fla., 25, Mobile, Ala., 26, New Orleans, La., 27-Nov. 2.
MADAME SHERRY (Co. C: Messrs. Woods, Frazee and Lederer): Cambridge, O., 23, Newark 24, Middletown 25, Hamilton 26.
MADAME SHERRY (Co. D: Messrs. Woods, Frazee and Lederer): Oil City, Pa., 23.
MADAME SHERRY (Co. E: Messrs. Woods, Frazee and Lederer): Bluffton, Ind., 24, Hartford City 25, Logansport 26, Peru 29, Kokomo 30, Tipton 31, Elwood Nov. 1, Portland 2.
MERRY COUNTESS (Messrs. Shubert): New York city Aug. 20—indefinite.
MERRY WIDOW (Henry W. Savage): Toronto, Can. 21-26, Hamilton 28, 29, London 30, Kingston 31.
MISS NOBODY FROM STARLAND (Mort H. Singer): Port Arthur, Tex., 23, Lake Charles, La., 24, Lafayetteville 25, New Iberia 26, New Orleans 27-Nov. 2.
MODERN EVE (Mort Singer): Minneapolis, Minn., 20-26, St. Paul 27-30, Omaha, Neb., 31-Nov. 2.
MONTGOMERY AND STONE, ELSIE JANIS (Chas. Dillingham): Philadelphia, Pa., 8-26, New York city 28—indefinite.
MUTT AND JEFF (Co. B: Gus Hill): Woodstock, Can., 24.
MUTT AND JEFF (Co. E: Gus Hill): Statesville, N. C., 23, Concord 24, Yorkville, S. C., 25, Lancaster 26, Camden 28, Rockingham 29, Henderson 30, Wilson 31.
NAUGHTY MARIETTA: Waco, Tex., 23.
NEWLYWEDS AND THEIR BABY (Leffler-Bratton Co.): Watertown, N. Y., 23, Carthage 24, Ogdensburg 25, Oswego 26, Corning 28, Wellsboro, Pa., 29, Lock Haven 30, Clearfield 31, Renovo Nov. 1, Dubois 2, Ridgeway 4, St. Marys 5, Kane 6.
OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.
PHILLIPP, ADOLPH: New York city Nov. 4—indefinite.
PINK LADY (Klaw and Erlanger): Norfolk, Va., 24-26.
PINK LADY (Klaw and Erlanger): Montreal, Can., 21-26.
QUAKER GIRL (Co. A: H. B. Harris, Inc.): Boston, Mass., Sept. 2-Nov. 9.
QUAKER GIRL (Co. B: H. B. Harris, Inc.): New Orleans, La., 21-26, Baton Rouge 27, Natchez, Miss., 28, Vicksburg 29, Memphis, Tenn. 30, 31, Little Rock, Ark., Nov. 1, Hot Springs 2, Shreveport, La., 3, Dallas, Tex., 4-6.
RED ROSE (John C. Fisher): Port Arthur, Can., 24-26, Winnipeg 28-31.
RING, BLANCHE (Frederic McKay): Boston, Mass., Oct. 21-Nov. 2.

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TO ADVERTISERS

Advertisers will please note that, owing to Election Day—Tuesday, Nov. 5—THE MIRROR to bear date of Nov. 6 will go to press in advance of the usual time. No advertisements for that number can be received later than Saturday morning, Nov. 2, 1912.

RING, JULIE (J. P. Goring and Co., Inc.): Houston Tex., 22-25. San Antonio 26-28. San Marcos 29. Austin 30. Taylor 31. Bryan Nov. 1. Waco 2. Corsicana 4. Waxahatchie 5. Greenville 6. Sherman 7.
ROBIN HOOD (Daniel V. Arthur): Boston, Mass., Sept. 30-Oct. 26. Philadelphia, Pa., 28-Nov. 9.
ROSE MAID (Co. A: Werba and Luescher): Brooklyn, N. Y., 21-26. New York city 28-Nov. 2.
ROSE MAID (Southern: Werba and Luescher): Oklahoma City, Okla., 23, 24. McAlester 25. Waco, Tex., 26. Austin 27. San Antonio 29, 30. Houston 31.
ROSE OF PANAMA (John Cort): San Francisco, Cal., 20-26. San Jose 28. Santa Cruz 29. Petaluma 30. Santa Rosa 31. Woodland Nov. 1. Stockton 2. Oakland 3-6. Fresno 7. Coalinga 8. Hanford 9.
SAN CARLO OPERA (Ernesto Di Giacomo): New York city, Sept. 14—indefinite.
SCHEFF, FRITZI (Jos. M. Gaites): St. Louis, Mo., 21-26.
SIDNEY, GEORGE (A. W. Herman): Wilmington, O., 23. Zanesville 24. Newark 25. Tiffin 26. Detroit, Mich., 27-Nov. 2. Grand Rapids 3-6.
SMART SET, THE: Indianapolis, Ind., 21-23.
SPRING MAID (Werba and Luescher): Milwaukee, Wis., 27-30. Madison 31.
SPRING MAID (Werba and Luescher): Kane, Pa., 23. Titusville 24. Corry 25. Erie 26. Sharon 28. Youngstown, O., 29. Elyria 30. Akron 31. Alliance Nov. 1. Canton 2. Wooster 4. New Philadelphia 5. Coshocton 6.
SURRATT, VALESKA (Messrs. Shubert): Denver, Colo., 21-26.
TANGUAY, EVA (Lew Fields): Pittsburgh, Pa., 21-26.
TANTALIZING TOMMY (A. H. Woods): New York city Oct. 2-26.
THREE TWINS (Philip H. Niven): Barrie, Can., 23. Guelph 24. Brantford 25. Hamilton 26, St. Catharines 28. Brantford 29. Galt 30. London 31. Woodstock Nov. 1. St. Thomas 2. Toronto 4-9.
TRENTINI, EMMA (Arthur Hammerstein): Indianapolis, Ind., 21-23. Columbus, O., 24-26.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—indefinite.
VAN BILLY'S: Toledo, O., 20-26.
WHIRL OF SOCIETY (Messrs. Shubert): Louisville, Ky., 22, 23. Indianapolis, Ind., 24-26.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): Chicago, Ill., Sept. 9-Oct. 26.
WINTER GARDEN REVUES (Messrs. Shubert): New York city July 22—indefinite.
WOMAN HATERS' CLUB (A. H. Woods): New York city Oct. 7—indefinite.
ZIEGFELD'S FOLLIES (Florenz Ziegfeld): New York city Oct. 21—indefinite.

MINSTRELS.

BIG CITY (John W. Vogel's): Blairsville, Pa., 22. Indiana 24. Vandergrift 25. Tarentum 26.
DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
FIELD'S, AL. G. (Edward Conrad): Greenville, Miss., 23. Vicksburg 24. Natchez 25. Baton Rouge, La., 26. New Orleans 28-Nov. 2.
GEORGIA TROUBADOURS (William McCabe): Courtland, Kan., 23. Jamestown 24. Beloit 25. Cawker City 26.
O'BRIEN'S, NEIL: Cedar Rapids, Ia., 25.
PRIMROSE AND DOCKSTADER: Johnstown, Pa., 23. Greensburg 24. Alliance, O., 25. Lima 26.

BURLESQUE-EASTERN WHEEL.

AL. REEVES'S: Syracuse, N. Y., 21-26. Montreal, Can., 28-Nov. 2.
AMERICAN BEAUTIES (Ed. E. Daley): Omaha, Neb., 20-26.
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Rochester, N. Y., 21-26. Syracuse 28-Nov. 2.
BEHMAN (Jack Singer): New York city 21-26. Brooklyn, N. Y., 28-Nov. 2.
BEN WELCH'S (Jacob Lieberman): Chicago, Ill., 20-26. Cincinnati, O., 27-Nov. 2.
BON TONS (Jesse Burns): Bridgeport, Conn., 24-26. Providence, R. I., 28-Nov. 2.
BOWERY (Geo. H. Harris): New York city 22-Nov. 2.
COLLEGE GIRLS (Max Spiegel's): Hoboken, N. J., 21-23, Paterson 24-26, Newark 28-Nov. 2.
COLUMBIA (Frank Burns): Newark, N. J., 21-26. Philadelphia, Pa., 28-Nov. 2.
CRACKER JACKS (Bob Manchester): Providence, R. I., 21-26. Boston, Mass., 28-Nov. 2.
DARLERS (Chas. B. Arnold): New York city 21-26. Paterson, N. J., 28-30, Hoboken 31-Nov. 2.
DINKINS STOCK (Sol. Meyers): New Orleans, La.—indefinite.
DREAMLANDS (Dave Marion): Boston, Mass., 21-26. New York city 28-Nov. 2.
GAIETY GIRLS: Baltimore, Md., 22-26, Washington, D. C., 28-Nov. 2.
GAY MASQUERADERS (M. Messing): New York city 14-26, Bridgeport, Conn., 31-Nov. 2.
GINGER GIRLS (Manny Rosenthal): Philadelphia, Pa., 21-26. New York city 28-Nov. 9.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Kansas City, Mo., 21-26, Omaha, Neb., 28-Nov. 2.
GIRLS FROM HAPPYLAND (Lou Hurtig): Louisville, Ky., 21-26, St. Louis, Mo., 27-Nov. 2.
GOLDEN CROOKS (James Fulton): Springfield, Mass., 21-23, Albany, N. Y., 24-26, Brooklyn 28-Nov. 2.
HARRY HASTINGS: St. Louis, Mo., 21-26, Kansas City 27-Nov. 2.
JOLLY FOLLIES (Al. Rich): Paterson, N. J., 21-23, Hoboken 24-26, Philadelphia, Pa., 28-Nov. 2.
KNICKERBOCKERS (Louis Robie): Toronto, Can., 21-26, Buffalo, N. Y., 28-Nov. 2.
LOVE MAKERS (Sam Howe): Detroit, Mich., 20-26, Toronto, Can., 28-Nov. 2.
MERRY-GO-ROUNDERS (Lesser-Bratton Co.): Albany, N. Y., 21-23, Worcester, Mass., 24-26, Boston 28-Nov. 2.
MERRY WHIRL (Louis Epstein): Cincinnati, O., 20-26, Louisville, Ky., 27-Nov. 2.
MIDNIGHT MAIDENS (W. S. Clark): Boston, Mass., 21-26, Springfield 28-30, Albany, N. Y., 31-Nov. 2.
MOLLIE WILLIAMS (Phil Isaacs): Brooklyn, N. Y., 21-26, New York city 28-Nov. 2.
QUEENS OF PARIS (Joseph Howard): Toledo, O., 21-26.
ROBINSON CRUSOE GIRLS (Sam Robinson): Chicago, Ill., 20-26, Detroit, Mich., 27-Nov. 2.
ROSE SYDELL (W. S. Campbell): Brooklyn, N. Y., 21-26, Hoboken, N. J., 28-30, Paterson 31-Nov. 2.
RUNAWAY GIRLS (Peter S. Clark): Montreal, Can., 21-26, Albany, N. Y., 28-30, Worcester, Mass., 31-Nov. 2.
SOCIAL MAIDS (Robt. Cohn): Cleveland, O., 20-26, Toledo 27-Nov. 2.
STAR AND GARTER (Dave Rose): Chicago, Ill., 27-Nov. 2.
TAXI GIRLS (Louis Hurtig): Pittsburgh, Pa., 21-26, Cleveland, O., 27-Nov. 2.
TROCADEROS (Frank Pierce): Buffalo, N. Y., 21-26, Rochester 28-Nov. 2.
WINNING WIDOWS (Jacob Geldenberg): Washington, D. C., 21-26, Pittsburgh, Pa., 28-Nov. 2.
WORLD OF PLEASURE (Dave Gordon): Philadelphia, Pa., 21-26, Baltimore, Md., 28-Nov. 2.

BURLESQUE-WESTERN WHEEL.

AMERICAN (Eddie Miner): Omaha, Neb., 27-Nov. 2.
AUTO GIRLS (Teddy Simonds): Paterson, N. J., 21-23, Scranton Pa., 24-26, Philadelphia 28-Nov. 2.
BIG REVIEW (Henry P. Dixon): Chicago, Ill., 20-26, Milwaukee, Wis., 27-Nov. 2.
BOHEMIANS (Al. Lubin): Buffalo, N. Y., 21-26, Scranton, Pa., 28-30, Paterson, N. J., 31-Nov. 2.
CENTURY GIRLS (Walter Greaves): St. Louis, Mo., 20-26, Louisville, Ky., 27-Nov. 2.
CHERRY BLOSSOMS (Max Armstrong): Minneapolis, Minn., 20-26, St. Paul 27-Nov. 2.
DAFFYDILLS (Arthur Muller): Indianapolis, Ind., 20-26, Chicago, Ill., 27-Nov. 2.
DANDY GIRLS (Charles F. Cromwell): Kansas City, Mo., 20-26, St. Louis 27-Nov. 2.
DANTE'S DAUGHTERS (Chas. Taylor): Boston, Mass., 14-26, New York city 28-Nov. 2.
FOLLIES OF THE DAY (Barney Gerard): Louisville, Ky., 20-26, Indianapolis, Ind., 27-Nov. 2.
GAY WIDOWS (Louis Oberworth): Milwaukee, Wis., 20-26, Minneapolis, Minn., 27-Nov. 2.
GIRLS FROM JOYLAND (Sim Williams): Boston, Mass., 21-Nov. 2.
GIRLS FROM MISSOURI (L. Talbot): Omaha, Neb., 20-26, Kansas City, Mo., 27-Nov. 2.
GIRLS FROM RENO (James Madison): Brooklyn, N. Y., 21-26, New York city 28-Nov. 2.
HIGH LIFE IN BURLESQUE (Chas. Falke): Newark, N. J., 21-26, Paterson 28-30, Scranton, Pa., 31-Nov. 2.
JARDIN DE PARIS (Lee Stevens): Scranton, Pa., 21-23, Paterson, N. J., 24-26, New York city 28-Nov. 2.
LADY BUCCANEERS (H. H. Strouse): New York city 21-26, Brooklyn, N. Y., 28-Nov. 2.
MERRY MAIDENS (Edw. Schaefer): Brooklyn, N. Y., 21-26, Newark, N. J., 28-Nov. 2.
MISS NEW YORK, JR. (W. F. Fennessy): Cleveland, O., 21-26, Cincinnati 27-Nov. 2.
MONTE CARLO GIRLS (Tom Sullivan): New York city 21-26, Boston, Mass., 28-Nov. 9.
MOULIN ROUGE: Washington, D. C., 21-26, Allentown, Pa., 28, Reading 29, Harrisburg 30, Altoona 31, Johnstown Nov. 1, McKeesport 2.
ORIENTALS (W. Cameron): Philadelphia, Pa., 21-26, Brooklyn, N. Y., 28-Nov. 2.
PACEMAKERS (B. B. Patton): Philadelphia, Pa., 21-26, Baltimore, Md., 28-Nov. 2.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Toronto, Can., 21-26, Buffalo, N. Y., 28-Nov. 2.
ROSE BUDS (Lew Livingston): St. Paul, Minn., 20-26.
STARS OF STAGELAND (Wm. Dunn): Baltimore, Md., 21-26, Washington, D. C., 28-Nov. 2.
TIGER LILIES (James Weedon): Cincinnati, O., 21-26, Chicago, Ill., 27-Nov. 2.
WATSON'S (Dan Guggenheim): Detroit, Mich., 21-26, Toronto, Can., 28-Nov. 2.
WHIRL OF MIRTH (Robt. Gordon): Harrisburg, Pa., 23, Altoona 24, Johnstown 25, McKeesport 26, Cleveland, O., 28-Nov. 2.
YANKEE DOODLE GIRLS (Alex. Gorman): Chicago, Ill., 20-26, Detroit, Mich., 27-Nov. 2.
ZALLAH'S OWN (Harry Thompson): New York city 21-26, Philadelphia, Pa., 28-Nov. 2.

BANDS.

BOSTON SYMPHONY (Dr. Karl Muck, conductor): Philadelphia, Pa., Nov. 4, Washington, D. C., 5, Baltimore, Md., 6.
SOUSA: Ishpeming, Mich., and Marquette 23, Escanaba and Menominee 24, Appleton, Wis., and Oshkosh 25, Milwaukee 26, Chicago, Ill., 27, Laporte, Ind., and Elkhart 28, Benton Harbor, Mich., and So. Bend, Ind., 29, Kalamazoo, Mich., and Battle Creek 30, Grand Rapids 31, Coldwater and Jackson Nov. 1, Norwalk, O., and Lorain 2, Cleveland 3, Alliance and Canton 4, Ashtabula and Erie, Pa., 5, Lockport, N. Y., and Niagara Falls 6.

CIRCUSES.

BARNES, AL. G.: Santa Rita, N. Mex., 23, San Marcial 24, Belen 25, Gallup 26, Flagstaff, Ariz., 28.
BUFFALO BILL AND PAWNEE BILL: Palatka, Fla., 23, Jacksonville 24, Brunswick, Ga., 25, Savannah 26.
GOLLMAR BROTHERS: Madill, Okla., 23, Hugo 24, Ashdown, Ark., 25, Hope 26, Nashville 28, Arkadelphia 29, Newport 30, Paragould 31, Corning Nov. 1, Dexter, Mo., 2.
HONEST BILL'S: Grantville, Kan., 23, Richland 24, Overbrook 25.

MISCELLANEOUS.

BAKER-TANGLEY (Chas. E. Walsh): Cortland, N. Y., 21-26, Fulton 28-Nov. 2, Oswego 4-9.
BERNHARDT, SARAH, MOTION PICTURES: New York city Oct. 14-Nov. 2.
CALVE, EMMA: Washington, D. C., 25.
ELMAN, MISCHA: Brooklyn, N. Y., 26.
GAMBLE, ERNEST, CONCERT PARTY: Lexington, Mo., 23, Boonville 24, St. Louis 25, Albany 28, Corydon, Ia., 31, Seymour Nov. 1, New Providence 6, Monticello 9, Frankfort, Ind., 12.
GILPINS, HYPNOTISTS (J. H. Gilpin): Horton, Kan., 21-23, Goff 24-26.
HOUSTON, HENRY, MAGICIAN: Colombo, Ceylon, 1-31.
KELLERMANN, ANNETTE (William Morris): Syracuse, N. Y., 21-23, Rochester 24-26.
RAINEY'S, PAUL J., AFRICAN HUNT PICTURES: Denver, Colo., 20-26.
RAYMOND, THE GREAT (Maurice F. Raymond): Fargo, N. Dak., 23, Duluth, Minn., 24, Superior, Wis., 25, Stillwater, Minn., 26.
ROUCLERE, HARRY AND MILDRED: Bahama Islands Oct. 25-Nov. 3.
SCHUMANN-HEINK, MME.: Toledo, O., 23, Detroit, Mich., 29.
SEMBRICH, MARCELLA: Syracuse, N. Y., 24, Brooklyn 29.
THURSTON (Jack Jones): Youngstown, O., 21-26, Cleveland 28-Nov. 2, Akron 4-9.

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WEEKLY
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MOTION PICTURES

COMMENTS AND SUGGESTIONS

IT seems that Booth, Barrett, Edwin Forrest, Charles Kean and others, many others, died too soon to give the world the full benefit of their art. They fell just about a generation short of living to meet Adolph Zukor and Daniel Frohman of the Famous Players Film Co., otherwise there might be a different tale to tell. Mr. Zukor insists that there would be another, a more satisfying tale and its medium of transmission would be pictures, not mere words. Instead of turning to the pages of musty books to learn something of the manner in which these actors acted, we would pay a quarter or fifty cents at most and seated in a theater enjoy a near approach to the actual article. The magnetic quality of a voice would be lacking, but the movement of the figures, the gestures, the facial expressions pregnant with meaning, all would be found on the screen a half century or so after a camera caught them from living

STELLA RAZETO,

Leading Woman with the Kinemacolor Company.

men. That is what Mr. Zukor calls keeping alive an actor's art when the actor is in his grave.

* * * *

The startling experience of walking into a theater and encountering the moving picture image of Edwin Booth, for example, is of necessity denied us, because he died too soon, but the present generation of players is more fortunate. The foundations are going to be knocked from under the plaint that the accomplishments of an actor must become a mere memory. If they do, Mr. Zukor says the actor will have only himself to blame for not getting in touch with the Famous Players Film Co. which, among other things, is going to lessen death's ravages on art. The possibilities are pleasing. When students of dramatic history in the year 2000 read of the Romeo and Juliet of Sothern and Marlowe they may visit the theater around the corner and see Sothern and Marlowe as they appeared on the stage back in 1912. Then it is not unreasonable to imagine that up-to-date colleges will have secured the films of dramatic importance and learned professors will supplement their lectures, not to say enliven them, by showing motion picture scenes explanatory of their subjects. Women's clubs would be in a position to vary their Shakespearean afternoons with "Half a Dozen Romeos in Pictures," or some kindred subject, and a prize might be offered for the best analysis of the different interpretations. These are but a few of countless possibilities that suggest themselves.

ADOLPH ZUKOR,

President of the Famous Players Film Company.

But whatever the uses made of the pictures in years to come the existence of films depicting contemporaneous stage celebrities in their most congenial roles is practically assured, and unless Mr. Zukor proves a false prophet they soon will occupy a place of no mean importance in theatrical entertainment throughout the country. The Sarah Bernhardt film is but a forerunner of a long list of photoplays of the same caliber that the Famous Players Film Co. plans to prepare and book in first class theaters after the manner followed in booking traveling companies. It is too soon to announce the names of those selected for the motion picture Hall of Fame, but signs point to a well populated gallery. Some productions are being prepared right now and many more are to follow.

* * * *

Don't take this as coming from Mr. Zukor for he kept clear of names except in a vague way, but it would not be at all surprising if Sothern and Marlowe were secured for the Famous Players Film series. The announcement of their intention to leave the stage gives increased force to the rumor. Then pictures featuring James K. Hackett are assured and it is quite possible that Mrs. Leslie Carter will act before the camera. These names are given to indicate the class of players Mr. Zukor and Mr. Frohman intend to reach and there is no reason why stage celebrities should not acquire the habit of visiting the motion picture studios just as naturally as they make periodical journeys to the photographer. The idea is, of course, comparatively new and like most new ideas it must battle against prejudices. In this case the notion to be overcome is that to appear in motion pictures detracts from stage prestige—that it means a loss of dramatic dignity. Such a viewpoint is biased and it is encountered much less frequently than a year ago, say.

* * * *

Consider these names for a moment: Sarah Bernhardt, Rose Coghlan, Blanche Walsh, Rejane, Gilmore, Wilder, and the list might be extended. They have not considered appearances in motion pictures to be harmful to their artistic reputations, and why should others be more sensitive? Ask a member of the Famous Players Film Co. and he will say there is no reason. He may add that the example of Sarah Bernhardt and the reception accorded her film has done a lot to dispel foolish notions inspired by a false dignity. Mr. Zukor is a particularly hopeful prophet, and although he is careful to avoid extravagant statements it is easy to see that he looks forward to the time when every actor of reputation will welcome the opportunity to have his art perpetuated, in so far as such a thing is possible. Maude Adams in Peter Pan would make a charming photoplay. Why can't Mr. Frohman arrange it?

* * * *

Just a word about the manner in which these pictures are to be produced. On West Twenty-sixth Street there is a studio equipped with every device procurable for the manufacture of photoplays. Moreover there will be no scrimping in the providing of appropriate settings. Suitable scenery will be built for each production, the adaptation of a play for the purpose of a motion picture interpretation will be in the hands of an expert, and equally important is the announcement that special casts will be secured. This last, departing as it does, from the stock company

BARBARA TENNANT,

Playing Leads with American Eclair Company.

idea, is something of an innovation, and to what extent the productions will profit by the selection of players from a wider field will be interesting to note. In the matter of booking the photoplays in theaters open to road companies, Mr. Zukor anticipates the cooperation of the powerful theatrical booking agents. He claims that the showing of these films in the smaller cities will give thousands of people the opportunity to enjoy the performances of stars they can never see in person, and that their appreciation of and desire for that which is elevating in dramatic art will be cultivated to the benefit of the entire theatrical profession. It seems that the record of the Bernhardt film is bearing out this belief.

* * * *

As a sample of the interest already aroused by the plan of the Famous Players Film Co., Mr. Zukor cites the action of one dramatic club in New York that has expressed a wish for each picture manufactured that it may be preserved and shown at private views. Other clubs no doubt will follow suit and the undertaking of this company will receive the support it merits.

* * * *

It was only a little thing, but it made a great deal of difference—the wrong kind of difference. Photoplay stories have been known to stretch probabilities and still remain moderately effective, but the director who fails to give the impression of reality in his physical settings is courting failure. If a horse is supposed to run away, the horse must run, and if

lives are imperiled by a sinking boat, the boat must, at least, appear to sink, otherwise something like the following is pretty certain to happen. This did happen.

* * * *

A recent release was being shown in a Broadway theater a few days ago, and the foundation of the story was the rescue of a doctor and his family from a launch supposed to be sinking. A girl on shore sees their signals for help and with her lover goes to the rescue in another boat. Considerable time of necessity elapses before the damaged craft can be reached and all the while the supposition is that she is filling with water. What happens? The life savers reach the presumably sinking boat—that bobs about with its water line plainly visible above an unruffled sea—and transfers the passengers, leaving the boat to float quite as peacefully as if securely anchored in a harbor. Two small boys were sitting behind The Film Man when these scenes were shown and one of them piped up in an injured tone, "There ain't nothin' the matter with that boat." Too obviously there was not and the picture had acquired an unreality that succeeding scenes could not overcome. Many a good film is spoiled by just such a mistake.

THE FILM MAN.

"THE MIRACLE" IS MARVELOUS.

Much Discussed Photoplay is Shown for First Time at a Private View—Remarkably Fine Acting and Beautiful Settings.

When appropriate music has been composed to accompany its presentation and a suitable theater has been secured, the New York Film Company will offer their production of The Miracle, despite threats of a suit to be brought by Al. H. Woods, who claims the photodrama is an infringement of a copyright he holds. Probably the right to show the film, based on one of the seven stories in Gottfried Keller's "Legends of Long Ago," will be settled in court. Mr. Woods asserts that his production of a similar nature is securely protected by the copyright law. It is due to arrive in New York next week. Both were in charge of Director Misu.

The picture, made in Germany by the Continental Kuntsfilm Company and recently brought to this country by the New York Film Company, was shown at a private view in the Manhattan Theater, Broadway and Thirty-first Street, last Friday. It is a remarkable production of great artistic merit. The story is truly dramatic, the acting of the chief characters has seldom been equaled in a photoplay, the settings, particularly the exteriors, are extraordinarily impressive, and the photography is flawless.

Sister Beatrice is a devout nun and a beautiful woman; in fact, she is more of a woman than a nun. Into the holy seclusion of the cloister there comes a gallant knight, and the moment he sees the face of the sister he is charmed by the freshness and saintliness of her beauty. But to him she is a woman whose love may be aroused, and gradually she yields to his entreaties. During the struggle between duty and inclination that goes on in the soul of the woman, the spirits of good and evil prompting her are signified by two figures hovering in the background. Love for the man triumphs, and dropping the keys it has been her duty to carry as portress of the nunnery, she leaves with the knight. The figure of the Virgin Mary that has been standing in the cloister comes to life, and during the years of her absence the duties of Sister Beatrice are performed by the divine substitute.

In a luxurious castle, showered with gifts and attended by servants, Sister Beatrice, prompted by the

FRED MACE (Left), MACK SENNETT (Right).
Keystone Players in Satire on "Sherlock Holmes."

spirit of Evil, comes to love the knight; but her happiness is brief, for the fickle lover finds another to please his fancy. One night, after losing all his valuables at the gaming table, the knight stakes Sister Beatrice on a throw of the dice and loses. She is dragged from the castle and to that of the baron who won her, but a faithful gate warden follows and assists her to escape. While following a lonesome road through a dense woods they are taken by a robber chief, whom Beatrice, to the dismay of her faithful retainer, appears to favor. She offers herself to him with the understanding that the old man will be given his freedom, which he uses to bring Beatrice's first lover to the rescue of his mistress. There is a fight in which the knight and the robber are killed, and then Sister Beatrice is led back to the convent. When she enters the Virgin Mary ascends the pedestal that had been unoccupied during the years the erring sister had been away, and the repentant woman begins life anew in the convent.

This is a mere outline of the story, presented with great clearness and detail in The Miracle. Dora Gieser gave a remarkably sympathetic performance as Sister Beatrice, and other parts were well handled.

VICTORY FOR SALES COMPANY.

Justice Henry Bischoff, of the New York Supreme Court, has ruled in favor of the Motion Picture Distributing and Sales Company in the action instituted by the Majestic Motion Picture Company, alleging a conspiracy on the part of the defendant to ruin the plaintiff.

The decision reads in part:

"The theory of the action is that the agreement in question is unlawful as tending to restrain trade. From the allegations it appears that this defendant corporation has built up a trade of distributing motion picture films in the interests of firms affiliated with it, and has refused to the plaintiff the use of its channels of distribution, except at a rate of payment excessive of the charge made to its affiliated firms for the same service. In other words, the plaintiff asserts the right to compel those concerns in a private lawful enterprise to receive it as an associate and give it the benefit of a trade built up through efforts which it has not seen fit to make for its own independent benefit. In matters closely touching the public interest, a monopoly of trade, to the exclusion of one whose service might further the public good, may be regulated or restrained, but the subject matter of this action—a distribution of motion picture films—is not within this class of publicity."

STATEMENT FROM UNIVERSAL.

Claim Victory in Recently Settled Dispute with the New York Motion Picture Company.

In reference to the settlement of the dispute between the Universal Film Manufacturing Company and the New York Motion Picture Company over the use of the names "Bison" and "101 Bison," THE MIRROR has received the following statement from the Universal Company:

"In the making of the offer of settlement by Charles O. Baumann for the New York Motion Picture Company, the Universal Film Manufacturing Company won an unqualified victory in regard to the absolute sole right to the use of the names 'Bison' and '101 Bison.'

"After Justice Delaney had rendered his decision in the matter of the New York Motion Picture Company against the Universal Film Manufacturing Company, it was apparent that the Universal must eventually triumph in the matter of securing the exclusive privilege of using the names of the two brands mentioned above.

"Overtures were made by the New York Motion Picture Company to the Universal Film Manufacturing Company for the discontinuance of the litigation pending and an amicable settlement of the entire matter.

"This resulted in the New York Motion Picture Company assigning all its rights, title and interest in and to the trade-marks, trade names and copyrights of Bison and 101 Bison, in which assignment all of the stockholders, officers and directors of the New York Motion Picture Company joined.

"The terms of the assignment called for the return of all stocks and bonds of the Universal Film Manufacturing Company issued to the New York Motion Picture Company, valued at nearly half a million dollars. In addition thereto, a cash sum of many thousand dollars was turned over to the Universal Film Manufacturing Company by the New York Motion Picture Company as damages for the litigation incurred and the loss of sales by reason thereof.

"After Oct. 26 it will be impossible for any exchanges other than those handling the Universal releases to supply Bison or 101 Bison pictures.

"Considering the spirit of the litigation brought about by the New York Motion Picture Company and their overtures of assignment and the subsequent terms of agreement, it is an unqualified victory for the Universal."

TWO AMMEX RELEASES.

The Ammex Co. announces that hereafter they will have two releases each week. An up-to-date plant has been equipped in Los Angeles, Cal. It includes two studios, an inside stage on which eight sets can be used, a factory and stables. Exterior scenes will be taken in lower California and Mexico. Henry Von Meter is the leading man with a company of thirty actors.

HOUSE BUILT TO BE DESTROYED
This Structure Was Burned to Make a Lubin Picture.

SCENE FROM "LOVE AND WAR"
Dramatic Picture Released by the Majestic Company Oct. 22.

THINGS HUM OUT WEST.

Wide Open Season in the Land of Sunshine and Summer Scenery.

LOS ANGELES (*Special*).—The motion-picture season is wide open now. While more than a dozen companies have been shooting over our unequalled preserves the entire Summer, the Eastern companies are migrating again, flocking to the Land of Sunshine and Summer scenery. The latest addition is Lew Dougherty and the comedy section of the Biograph. Lew, otherwise known as president of the Film Grouch club, is the general impresario. The company is led by Director G. D. Henderson. With him are such artists as Grace Lewis, W. J. Butler and Eddy Dillon. The dramatic section, headed by Director D. N. Griffith, is due soon. The headquarters on Girard street have been garnished, and all is ready for hard work.

Griffin's letter from across the water, declaring that Fred Mace shares first honors in England with Costello, is seconded by F. J. Edmundson, a traveler from London, who informed your correspondent that, contrary to report, the Englishman does understand American humor, and he cites the popularity of Mace among his countrymen, in support of the declaration. He says the big fellow's films are sought by dealer and public.

While on the subject, a Mace incident occured here last week which is the real thing in the comedy line. He and Sennett, grinding out a sleuth picture for the Keystone, were pursued by a real bear to a hanging rock in Griffith park. The bear proved so well trained that he went at the fugitives in earnest. Mace tried to leap off into a thousand feet of space, but was restrained by Sennett who, with the other hand, shot up Mr. Bear and stampeded him. And now Mace is trying to claim that he was not scared.

Richard Vertical Spencer, the steam-roller editor of the New York Motion Picture Company's Edendale branch, has returned. He left footprints in Chicago, New York, Boston, Philadelphia, Washington and the old, home town in Pennsylvania. All of which is going some for a man of his size. Now that he has had a nice long vacation, he will plunge into much heavy, robusto traffic. Not only will Spencer dope 'em out for Ince and Ford, as of yore, but there are the Keystone and Broncho wolves, lurking about the door. Poor Dick! He is due to go the pace.

Help! One, Paul M. Powell, of Pasadena, brilliant writer, musician and critic, is going to malign our sacred art. Acting in cold blood he has been taking notes at motion-picture shows and proposes to write all the glaring inconsistencies in a single scenario. After which, says Powell, he will retire from the photoplay field. It is understood that one of the scenes will show the hero leaving the room in a full dress suit and entering the next room, fully clad in flannels and straw hat. Has anyone a gun?

Dynamite seems to be popular in the local field. Now Young Deer of the Pathe is doing it. He worked a terrific blasting scene in a picture this week. The film caught the whiz perfectly.

Edna Maison, who has been playing with the Western Pathe, has been engaged by the Nestor company. She will work under direction of Thomas Rickett.

The Ammex company, located at San Diego, has completed construction of Winter quarters. They were late by one heavy rain.

The abandon with which Southwestern studios do NOT send in their news to your correspondent is striking. It should be addressed to W. E. Wing, 710 South Hill Street, Los Angeles. W. E. WING.

ON THE WAY TO MOUNT CALVARY.

Scene from Remarkable Picture Produced by the Kalem Company, "From the Manger to the Cross."

WITH THE FILM MEN.

Al. Lichtman, of the Famous Players Film Company, was compelled to abandon his western trip at Philadelphia on account of illness.

The publicity department of the Carlton Motion Picture Company has been reorganized with C. Lang Cobb at the head. He will handle the advertising for the Reliance and the Majestic Companies.

We have been advised that George Terwilliger has not been engaged as scenario editor for the Lubin Company, as stated in last week's issue of THE MIRROR. Mr. Terwilliger is writing scenarios for that concern, but Lawrence S. McCloskey retains the place of scenario editor.

The headquarters of the Motion Picture Exhibitors' League is very busy these days. President Sam. S. Trigger, is so busy arranging for the coming ball he has turned all his personal business over to his manager.

Among the Kinemacolor party which is en route for California is Frank Woods, better known as "Spectator," of THE DRAMATIC MIRROR. Mr. Woods was one of the first men to treat the motion picture seriously as a dramatic possibility, and his articles probably had more to do with its uplift than anything else that has been written on the subject. THE MIRROR wishes him every success in his new field.

Fred Beck is in Oklahoma taking some special pictures.

After several weeks on the road in the interests of the Mutual Film Corporation, J. R. Freuler has returned to New York.

Charles Kessel and C. J. Willat left for California this week to look after the interests of "Kay-Bee" films.

A story of almost two pages in one of the women's magazines is the latest publicity stunt of H. L. Miles, of the Republic Film Company.

The offices of the Ammex Motion Picture Company show signs of great activity. Manager Foote says he is delighted with the number of prints he is selling.

J. V. Ritchie, of Reliance, is the latest life member of the Screen Club.

After a six months' pleasure trip in Europe, Nicholas Power has returned to New York.

Harry Harvey has resigned from Solax for a brief rest. He is considering a number of good offers.

J. D. Tippetts has finally found a new name for Universal Features, which name caused much confusion. It is now Union Features.

Much favorable comment of the posters of the Itala Company is being heard. Manager Raver has taken personal charge of this department and is doing his own designing.

M. A. Stevani, president of the Ambrosio American Company, is in Europe on a business and pleasure trip. He is expected to return soon. F. J. B.

AMERICAN PRODUCERS FAR IN THE VAN

EUROPEANS PREFER OUR FILMS, SAYS H. J. BROCK, OF THE KINEMACOLOR COMPANY

"AMERICAN made photo dramas are in far greater demand in Great Britain and Continental Europe than the European product, and will continue to remain so until foreign producers discover and master the secret of motion picture technique now possessed by most of the American directors or film makers," declared H. J. Brock, president of the Kinemacolor Company of America, who recently returned from the other side after visiting the largest cities in an investigation of foreign motion picture conditions. In an interview with a representative of The Dramatic Mirror he made this statement. A few years ago the motion picture varied little in quality, but the business has undergone rapid changes during the past few years, until now the competition among the various companies is almost as keen as that existing in the field of legitimate drama. This, according to Mr. Brock, is the principal reason why the American film manufacturers have reached their present high standard of output.

"There can be no question," he continued, "of the American's supremacy in the motion picture field, especially the drama, and if there be any doubt of this a visit to the other side is all that is necessary. No matter what picture theater you happen to attend, you will find two-thirds, and sometimes even more, of the programme made up of our films. The people like them, and the exhibitors are smart enough to know it and give them what they want.

"Such liking for American films on the continent and the continued excellence of American acted dramas and comedies will be sure to maintain existing American superiority in the foreign moving picture field. But the matter of feature educational films and the demand of audiences in Europe for them has a lesson for American producers." Mr. Brock had this in mind when he left this country some months ago, and if there was anything European producers had to teach him he was determined to find it out. Mind, Mr. Brock does believe that the Europeans can teach us some things; in fact, quite a number. Continuing, he said:

"In spite of the failings of the producers and managers abroad, we can learn much from them in matters of motion picture theater accommodations and feature and educational films. True, their second-class houses are simply impossible; hardly fit for a decent person to enter. Anyone is allowed to sit without removing his hat, and smoking is permitted. The ventilation is poor and as a result the air is nauseous with impure odors. But the first-class houses, of which there are many, are models of modern theatrical architecture.

H. J. BROCK
President of the Kinemacolor Company

"That is what we lack here in New York and other Eastern cities. Many exhibitors seem to imagine that any old dilapidated place which bears the least resemblance to a theater will do to show pictures in, and that is one of the very reasons why the motion picture business has failed to acquire the respect and dignity rightfully due it. Why, here in New York we haven't what you could call one real picture theater. West of Chicago, however, this situation does not exist. There one can find plenty of charming, well-equipped houses of the first rank.

"Another thing which struck me forcibly during my visit in Continental Europe was the public's vigorous demand for the feature and educational film. If I remember correctly, not once while making the rounds of the various theaters did I see a programme without at least one or two topical, feature or educational subjects, and the spectator apparently enjoys them. Just why this is I am not certain, unless the producers have educated the public taste up to it. Here the interest shown in such subjects is rather weak. But the producers are learning that there is such a thing as creating an appetite and then satisfying it, and at the present time the prospects are bright for the increase in the output of this class of films."

The years that have seen the steady growth and development of the motion picture industry from a mere idea in the minds of a few men into sturdy youth, and then blossom into a healthy, permanently established business, have also seen Henry J. Brock, one of the men responsible for its progress, always striving towards one point—the point of perfection for the motion picture.

His connection with the Kinemacolor Company dates back to a year ago last June, when he organized and successfully launched the Canadian branch of the company. Shortly after this he returned to New York as president of the company. He still is interested in a chain of theaters throughout the country, and though the arduous duties which now devolve upon him allow him little chance to personally look after those theaters, he feels that it is worth while to keep them.

There have been many rumors regarding the policy of the Kinemacolor Company since Mr. Brock assumed charge, and much interest was excited when they took an expensive suite of offices, comprising one entire floor of the Mecca Building, at Broadway and Forty-eighth Street. Several months ago, under the president's direction, the company secured David Miles, one of the best known directors of the picture industry, to take charge of the dramatic department. For the past four months three excellent companies, each with a competent director, have been busy in making picture dramas, and at the present time they have a steadily increasing supply ready for release in their regular film service.

Harvey H. Gates.

"FROM THE MANGER TO THE CROSS"

LIFE OF CHRIST REVERENTLY PORTRAYED IN MOVING PICTURES

FROM The Manger To The Cross or Jesus of Nazareth (Kalem, Oct. 14).—Even the most optimistic of moving picture companies can hardly hope that, no matter how reverently so difficult a subject is handled, some one will not be offended. As soon as this picture is exhibited to the general public at a fixed admission price, the Kalem Company must look for criticism which will range all the way from clever satire to Billingsgate invective. With the best intentions in the world, the company cannot wholly disarm criticism. Now it is scarcely our function to discuss the question whether, in the first place, such a picture ought ever to have been made. It is only our business to examine how successful is the picture, once it has been made, from an artistic point of view. And at the outset it is pleasant to record the emotional power, the impressiveness and the general artistic excellence of this picture. Only a very few times did faults of technique or defects of interpretive insight mar the silent depiction of a life, every moment of which is so deeply impressed upon the religious imagination of millions of human beings. Only once did the mechanical difficulties give an impression of stage trickery and consequent cheapness. That was when Christ was shown walking on the waves—it was painfully obvious that two trick pictures had been awkwardly combined. With this exception, the story of Jesus's life flowed by with a naturalness and simplicity that arrested and enthralled.

The film is divided into five parts, the first two dealing with the Annunciation, the birth and childhood of Jesus, the last three with the Ministry and Passion. Rather curiously, the cast describes the protagonist as "Jesus, the Man" so that it was to be expected that the Resurrection would not be shown. As scene after scene flashed before us on the canvas, we received a peculiar kind of intuition of the inwardness of the life of all prophets. Almost all the actions of the story of Christ seemed to center in the people that surrounded him. Action, as it were, impinged upon him. We saw him drive the money changers from the temple; again we saw him staggering under the weight of the cross on the Via Dolorosa—but oftenest he stood almost idly by while people around him adored or reviled or pressed upon his head the crown of thorns. Hence the immense value of pageantry and mob scenes, which were handled, as it fortunately happened, with consummate skill. There was one picture of Christ as he entered Jerusalem, the multitude waving palms and strewing flowers in his path, which was singularly moving. Christ before Pilate and Herod were also excellent scenes. And the scenes depicting Christ performing miracles were played without a trace of cheapness. Most charming, moreover, were the scenes showing the Annunciation, Joseph's flight into Egypt and a scene in the house of Mary and Martha. As it was shown recently at Wanamaker's Auditorium to an invited audience, the film closes with the Crucifixion and Jesus on the Cross—a scene almost too ghastly in its strict realism.

Evidently the Kalem Company has spared neither trouble nor expense to make the picture artistically perfect. The flight into Egypt, for example, is shown with the Sphinx for a background. The temple scenes were built and carried out entirely in accordance with the great works of Dr. Schick, while the garb was reproduced from the paintings of M. Tissot, the French artist. As nearly as possible the scenes were shown in authentic locations, which obviously necessitated much arduous travel. Whatever criticism can be brought against the picture, certainly no one can accuse the Kalem Company of undertaking their work in anything but the right spirit.

Photographically, the film is a masterpiece of its kind. The bright sunlight and the white reflecting sands of Palestine materially aided the purely mechanical part of the picture-taking. Hardly an expression or gesture was obscured. Then, too, the acting was unusually good. R. Henderson Bland, who represented Christ, never attempted to be theatrical. He handled a tremendously difficult role with delicacy and discrimination. Alice Hollister, who represented Mary Magdalene, had not only beauty of face but a peculiarly appealing gesture of supplication which was unusually appropriate. Others in the capable cast were: Samuel Morgan, as Pilate; James D. Ainsley, as John the Baptist; Robert G. Vignola, as Judas; Gene Gauntier, as Mary, and George Kellog, as Herod.

Purely as an artistic entertainment, the picture needs to be shown under as favorable auspices as those which surrounded it at Wanamaker's Auditorium. It would be both bad taste and artistically ineffective to sandwich the picture between a juggler's act and a Broadway song and dance, just as it would be absurdly out of place to read Milton's poems in the subway. At the recent exhibition, appropriate quotations from the Bible explained the course of the story, while between the portrayals of different sections of the film hymns and organ music created an atmosphere of solemnity. We are not arguing here for solemnity or organ music *per se*, but to attempt to show this picture in surroundings which are much less than solemn will merely result in a quick failure of the whole enterprise. And this, as we have pointed out, will not be so much because of moral or religious reasons as because of artistic ones. To make a moving picture of the life of Christ just an ordinary headliner in an ordinary moving picture house is bad art, and in the long run bad art is financially unsuccessful. This picture must be kept rigidly above a certain level or it will fall immeasurably below it.

S.

REVIEWS OF LICENSED FILMS

Where Love Is, There God is Also (Seliz, Oct. 17).—This picture with a moral purpose has been made simple, direct, and impressive. The acting shows feeling and restraint, and there is no suggestion of sacrilege in the quotation of passages from the Bible. An aged cobbler is so embittered by the loss of his wife and daughter that in the depths of despair he curses his God. A friend visits the cobbler's humble home, and pleads with the broken-hearted man to find comfort in the teachings of Christ. He reads a Bible, and gradually the great weight is lifted from his soul. Then, in the height of his exaltation, he interprets the words, "Get your house in order for to-morrow I shall visit thee," to mean that the Lord will appear before him, and joyous with expectation he prepares for the coming. It is the dead of Winter, and outside his window the snow is piled in deep drifts. At his doorstep an aged man is overcome by cold and hunger, and the cobbler takes him in, next a poor mother with a child in her arms is given aid, and in such charitable acts the day is passed. Once more the cobbler opens the Bible, and reads: "Inasmuch as ye have done it unto the least of them, My brethren, ye have done it unto Me." A difficult theme has been effectively handled in this picture. D.

Paying the Board Bill (Kalem, Oct. 16).—Three pretty girls come very close to being the undoing of a like number of impecunious artists, but the girls are good sports, so disaster is averted. The young artists can paint pictures better than they can sell them, and are about to be turned from their room by an unfeeling landlady. Arm in arm they visit an art dealer, and dispose of one picture for $15, the exact amount of their board bill. They are wandering homeward when they meet the three pretty girls and spend the $15 in feasting. After facing the landlady once more they try to escape from the house with their belongings by way of the fire escape, but are followed by a policeman, who is marching the young men to the police station when the girls appear in an automobile and supply the required money. Again the artists are in the good graces of the landlady, presumably for another week. The comedy is slight, but pleasing. D.

The Snare (Essanay, Oct. 17).—Save for an entirely conventional ending that suggests an author unable to unravel his own plot, this picture does very well. Tom Ransom, a fugitive from justice, charged with forgery, escapes, and the police put Mary Clement, a young woman detective, on the case. She is to impersonate Tom's sweetheart, whom Mrs. Ransom has never seen, and gain access to the Ransom home. She is welcomed by the lonely widow, who knows where Tom is hiding, and the mother writes a note to her son naming a night when she will leave a window open that he may enter the house and spend a few hours with the two women who love him. Mary is given the note to mail; she reads it and sends word to headquarters to have men on hand to arrest the fugitive. The men arrive; so does Tom. But meanwhile Mary has taken a fancy to the kind old mother and, relenting, she determines to allow the boy to escape. How she is going to arrange matters interests the spectator, for the trap appears to be pretty secure. When Tom is about to be captured a telegram revealing his innocence is delivered, and naturally that ends the story. But it is not a very ingenious or satisfactory ending. Beverly Bayne plays Mary Clement, William Bailey is Tom Ransom, and Lily Branscombe is cast as the mother. D.

Central Park, New York (Kalem, Oct. 16).—The chief points of interest in Central Park are shown in this film. Among the views are those of the Sherman and Columbus monuments, Cleopatra's Needle, the Metropolitan Museum of Art, the Casino, Old Stone Fort, and the boat and swan lakes. The beauties of the famous park are very well indicated in this picture. D.

The Judgment of the Sea (Melies, Oct. 17).—Captain Dixon, a young detective, is commissioned to capture a band of smugglers, and after bidding his wife good-by he starts to fulfill his duty. He secures lodging with an old fisherman and his daughter. He becomes infatuated with the girl and makes love to her, but she rejects him. After being with them a while he discovers that the fisherman is in fact the chief of the smugglers. He reveals his mission to the girl, but promises that if she will elope with him he will not arrest her father. The faithful daughter, to save her father, consents to elope with Dixon. They meet at the dock that night and are preparing to start when they are interrupted by her father and some of his band. Dixon, while arguing with the men, accidentally slips and falls into the ocean. They look for his body, but without success. So ends a very interesting and thrilling story. A.

The Lass of Gloucester (Pathe, Oct. 16).—Some thrilling scenes near the close of this picture lift it well above the ordinary and give sufficient reason for a rather conventional story. Jane, a fisherman's daughter, is inclined to favor the attentions of Jim, a young fisherman, until the usual city bred chap appears to win the girl's heart. His yacht is anchored off the shore not far from the fishermen's village and he meets the girl when he lands to get provisions. Their romance progresses with great rapidity, and the couple are about to elope when Jim appears and attacks his rival. The yachtsman strikes his foe on the head with a bottle, and escapes with Mary to his yacht. It is at this point that the picture becomes extremely interesting. In starting a fire in a stove the boat is set on fire, and the man jumps overboard, leaving the girl enveloped in a cloud of smoke and flame. Jim swims to the rescue, and by saving the girl's life convinces her that he is the better man of the two. The acting in this picture is at all times natural, and the important scenes show the result of careful arrangement and development. D.

Like Knights of Old (Edison, Oct. 16).—The idea that romantic young women with a desire for a return of the days of gallant knights are, after all, much better off in the present, more matter of fact days forms the basis for a pleasing picture directed by C. Jay Williams. A young woman is shown rejecting her modern lover, because he does not wear gay trappings and carry a sword at his side. When he has gone she falls asleep, and the figure of Lord Fitz Herbert, represented in a portrait, comes to life, the girl becomes Lady Fitz Herbert, and the scenes shift to the days of knightly gallantries. Fitz Herbert goes to war, and leaves instructions that his wife is to receive none but her ladies in waiting during his absence. The order is disobeyed, and when word of dancing and feasting reaches Lord Fitz he returns with a headsman to cut off the head of his pretty wife. But instead of doing as he is told, the headsman fights a duel with the lord before the trembling Lady Fitz and her startled guests, and the tyrant falls, pierced through the heart. In the language of to-day, it is "some nightmare," and when the girl comes to she is glad enough to take her twentieth century admirer. D.

Removing Sunken Vessels (Edison, Oct. 16).—This picture deserves to be placed among the most interesting of its class. The subject is an engaging one, and the photography is excellent. Some of the best scenes show the massive hulk of the *Monhanset*, a ship wrecked ten years ago off Mystery Island, Mass., being raised from the bottom. Others reveal the effects of 100-pound charges of dynamite used to break wrecked ships into parts that can be handled. D.

Gentleman Joe (Lubin, Oct. 15).—Some ingenuity has been used in the arrangement of this film that depends for most of its dramatic complexity on a loss of memory following a blow on the head. Tom Gordon receives a bracelet from his sweetheart, Alice, that he may take it to a jeweler to have it mended. That night Gentleman Joe enters Gordon's house, intent on robbery, and in a scuffle Gordon obtains a blow that causes loss of memory. The burglar hastily changes coats and when the police arrive poses as the owner of the house, and gives Tom to the officers. He languishes in a cell at the police station. Meanwhile Gentleman Joe meets Alice at a party given in her honor, takes a fancy to her, and later hunts through his plunder to find a suitable present. He selects the bracelet that was in a pocket of the coat he exchanged with Tom. Of course, the girl recognises it, and, following the clue, eventually finds her lover at the police station. The sight of Alice and the bracelet restore his memory, and to complete the story Gentleman Joe is arrested. The picture is moderately interesting and well acted by Edwin Carewe, Edna Payne, and Earl Metcalf in the principal roles. D.

The Opium Smugglers (Seliz, Oct. 15).—The effort to keep this story up to the dramatic suggestion of the title has not been particularly successful. The settings are good, and the plot is weak. Captain MacDonald, a "line rider," receives word from United States customs officials that opium is being smuggled from Canada into the United States, and he is ordered to put a stop to it. As it happens his sweetheart, Kitty, is a friend of two of the smugglers, one of whom is shot by MacDonald in a fair fight. The other smuggler makes it appear to Kitty that MacDonald took an unfair advantage, and she plans to deliver him to the police as a murderer. She discovers her mistake in time, and finds that she loves him after all. The picture profits by a few dramatic moments, but the story is intrinsically faulty. For instance, a Government official in combat with smugglers that the law might be enforced would not be considered a murderer whatever the conditions of the fight. D.

An Elephant on Their Hands (Vitagraph, Oct. 16).—Mr. Goodsport, while under the influence of liquor, buys an elephant, which has been left in town by a circus, in payment of a debt. He takes it home, and to his room. When his wife and daughters become aware of the beast's presence, they are frightened, and send for help. The constable arrives, and attempts to eject the elephant, but without success. Mr. Goodsport is awakened, and assists in the efforts to get rid of the animal, but failing in every attempt, he is compelled to send for the circus men to take the elephant off their hands. They do, but not before it makes a clean sweep of everything in the house that is eatable. The picture provides many good laughs. A.

A Mistaken Calling (Essanay, Oct. 15).—Very acceptable farce is found in this picture that has for its foundation the literary ambitions of a cook. Mazzie led an untroubled life until she read an advertisement in a newspaper that inspired a wish for a more lofty occupation than that of preparing meals for other people to eat. She visits a phrenologist, who examines her head, and concludes that she was born to be a poet. Thenceforth Mazzie scorns her policeman lover, writes verses and allows the dinner to burn, and finally gives up her place that she may have more time to produce and market her poems. In time the disillusionment comes, and she is more than content to return to the home of her former mistress where she is at least certain of finding a square meal. Considerable amusement is provided by the meeting of the persistent Mazzie and an unappreciative editor, and in the scenes following her forced exit from the editorial sanctum. The principal character is played by Eleanor Blanchard, John Steuoling does very well as the policeman, and other parts are well cast. D.

The Combination of the Safe (Kalem, Oct. 14).—The introduction of a parrot to solve the mystery in this picture provides its chief novelty. The idea is not half bad, but it would have been more effective in a plot of greater plausibility. Francis Harrison, secretary to Smith Weston, president of a diamond importing company, has occasion to visit safe deposit vaults where valuable papers are kept. Among other papers he finds one giving the combination to a safe in which diamonds are stored. After the manner of melodramatic secretaries, Harrison pockets the paper giving the figures that will open the safe, and then has fears of its being found in his possession. To commit the figures to memory he repeats them out loud in the hearing of a parrot in the adjoining room. Then he burns the paper, robs the safe, and is never suspected by Weston, who it seems lives in the same house, until the thoughtless parrot voices the fatal numbers. This leads to Harrison's detection and capture on shipboard just as he is about to sail for foreign parts. He returns the diamonds, is forgiven, and leaves the country to make a fresh start abroad. Able performances are given by Earle Foxe as the secretary, and George W. Middleton as Weston. D.

Mrs. Lirriper's Lodgers (Vitagraph, Oct. 15).—In the costuming and the stage settings the atmosphere of Dickens has been suggested in this photoplay, written by W. A. Tremayne, and based on Dickens's story. The plot, slender as it is, furnishes sufficient material for an exceptionally competent cast, directed by Van Dyke Brooke. Performances of rare charm, and appeal were given by Clara Kimball Young as Mrs. Edson, and Mary Maurice as Mrs. Lirriper. The boarders are three in number, Mr. and Mrs. Edson, a young married couple, and Major Jackman. One day Mr. Edson is called away, presumably on business, and week after week the young wife waits for even so much as a note from her husband. The sympathetic major and Mrs. Lirriper feel that something is wrong, and do all in their power to keep up the courage of Mrs. Edson. When a letter finally comes it is to announce that the girl has been deceived and deserted. She dies with her infant nestling in her arms, and the major and Mrs. Lirriper standing by the bedside. It is a pathetic role well handled. D.

When California Was Young (Vitagraph, Oct. 12).—As a whole this photodrama, laid in the old days when California was young, is gripping, combining pathos and romance in abundance. It is only in the final climax that the producers have shown a lack of originality. Having characters die is such an easy way to get rid of them that producers have used it continually, but it is not always the best way. There is nothing in the death of a person to impress one unless the death is the result of probable circumstances or conditions, and carries out some definite purpose in the graduation

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released October 21, 1912

THE ONE SHE LOVED

A Story Where Jealousy Almost Caused Fatal Results

Roy Norris, a young author, proposes to pretty little Mary Ford and is accepted. This is the golden dawn of their life, while the first year or more of their married life is the sweet noon-time, made all the sweeter by the arrival of their first-born. The little trio—father, mother, baby—are bound together by the ties of that most holy love, until unreasonable jealousy possesses the young couple. While at work in his studio, the young author is visited by his wife just as he is complimenting his stenographer on her valuable aid, and from this the wife sees grounds for suspicion. On the other hand, the young husband, seeing his wife talking to a stranger, is a bit suspicious, although the stranger is simply returning a bottle of smelling-salts his wife had borrowed. Later on, the young wife thinks she has further grounds for her suspicion, and so when the author returns home he finds the house deserted and a letter addressed to him from his wife. It simply reads: "I have left here forever with the one I love." Both are innocent of any wrong, but a tragedy is narrowly averted.

Approximate Length—999 feet

Released October 24, 1912

THE PAINTED LADY

Blind Austerity Sometimes Breeds Disaster

The elder daughter has always been her father's favorite because of her strict adherence to his rigid precepts. The younger daughter is rather gay and frivolous, though innocently so, and horrifies her elder sister when the latter catches her in the act of powdering and painting her face. To the mild reprimand of the elder daughter the younger exclaims, "Well, you have to do it if you want to be attractive." The strength of the assertion is proven at the church lawn festival, the younger sister being surrounded by a host of friends while the elder passes the time in almost absolute ostracism. However, a stranger appears at the festival who pretends to be attracted by the elder daughter, she, in turn, being surprised and flattered. This is for a sinister purpose, however, for the stranger is a crook. Under the pretense of affection for the girl he gains her confidence regarding her father's business affairs, and with the knowledge he has acquired, he attempts to rob the house. This attempt works disaster for himself and the girl.

Approximate Length—1,000 feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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October 28, 1912
FRENZIED FINANCE Three Reels
An exciting story of the wreck of an old time bank through the wild extravagances of the scion of a wealthy family.

SPECIAL RELEASE, OCTOBER 24, 1912
PATHE **OLYMPIC GAMES** Three Reels
HELD AT STOCKHOLM

CINES—KLEINE
October 21, 1912
LION TAMER'S REVENGE Two Reels
A sensational story in which lions play an important part and cause many a thrill.

42 Releases a Week Now, 7 a Day

Oct. 14, 1912 — SELIG'S — THE COUNT OF MONTE CRISTO — Three Reels
Pictures taken from the famous historical novel by Alexandre Dumas. A great production.

Oct. 7, 1912 — VITAGRAPH'S — AS YOU LIKE IT — Three Reels
Shakespeare's great play, presented by the Vitagraph Company, with Rose Coghlan as Rosalind.

Sept. 30, 1912 — THE MAN HUNT — Two Reels
A story that always holds interest. This one most vividly told in pictures by the clever Pathe players.

Sept. 16, 1912 — CINES'S — DAUGHTER OF THE SPY — Two Reels
Romantic Story of Revolutionary Days Dramatically Portrayed, in which Daughter of Spy Gives her life in vain attempt to save her Nobleman Lover, betrayed by her father.

Sept. 9, 1912 — PATHE'S — THE BLIGHTED SON — Four Reels
Story of a son who breaks up his loving family through his wild deeds, undergoes terrible hardships and years after returns home—a man. Dramatically told.

August 26, 1912 — PATHE'S — FIRE AT SEA — Two Reels
Thrilling Story of Ship Afire at Sea—All its horrors and heroisms shown in this wonderful picture.

August 19, 1912 — VITAGRAPH'S — RIP VAN WINKLE — Two Reels
A Great Film from a Great Play made famous by the late Joseph Jefferson.

August 12, 1912 — CINES'S — RAMESES, KING OF EGYPT — Two Reels
Romance in the Days of the Splendor of the Pharaohs

July 29, 1912 — PATHE'S — DON JUAN AND CHARLES V — Two Reels
A Wonderful Old World Story of Life at the Court of Spain (Colored Film)

July 22, 1912 — KALEM'S — SIEGE OF PETERSBURG — Two Reels
A Masterful Presentation of the Civil War Period

General Film Co.

of the story. Rosita and Jose are of the peasantry and in love with each other. All goes well until the arrival in the neighborhood of a young army officer, a profligate and a libertine. The girl succumbs to his advances and marries him in spite of the broken-hearted lover she has cast aside. It is only a question of time before the man shows himself in his true light, bringing the girl to misery and want. In a drunken rage he dies. The girl goes to a monastery, and falls exhausted and dies at the feet of her rejected lover, who has taken the vows of the church. G.

The Cringer (Lubin, Oct. 12).—This picture is a study in psychology, taking a chapter from the life of a sheep herder who is a cringer and a coward, but through the taunts and abuses of his comrades is transformed into a desperate, destructive criminal. It is not a subject that proves exactly pleasant when brought to your close contemplation and handled by a less able hand than has directed the making of this picture. It would be utterly repulsive. Perhaps there are some who will condemn the picture for this very reason. However, with the average person, it will command attention. The herder possesses a tender heart and feels for every suffering thing around him. The other herders and cowboys look upon this as another form of his weakness, and grasp every opportunity to make sport of him. It is the suffering of a young colt, which finally transforms his whole nature, and he determines to show them that he fears nothing. He commences by stealing one of his employer's horses, and quickly follows this by setting a barn on fire. He then goes to the village bank and holds up and robs the cashier, the clerks having gone to the fire. He falls an easy prey to the cowboys, who take up the pursuit, and, as he dies, shot through the breast, he calmly tells them that he was not afraid. G.

In the Aisles of the Wild (Biograph, Oct. 14).—It is difficult for the spectator to formulate a clear idea of the intended purpose or point of this drama release of Biograph Company. In a number of highly picturesque scenes a story is told, setting forth the punishment that came to a man and a woman when they attempted to live their lives to suit themselves, disregarding the customs and feelings of others. There is a sedate, beautiful little creature constantly in the background, who lends the only wholesome breath to the picture, though just what her position in the plot is or what her motives or emotions are when, at the last, she gently slips her hand into the deceived and abused husband's hand is difficult to comprehend. It is a fault, it seems, which the director could have cured quite easily, and it is certain that the film would have been more impressive if this had been done. It is also left to the spectator's power of perception to establish the identity of the father, who plays an inconspicuous part. Two young trappers in the North woods love the same girl. The girl, who loves the one the least worthy, flirts with the other to arouse his jealousy. The favored one cannot reason out the girl's motives, and leaves her. Through pique she accepts and marries the other. Some time later he revisits the place, convinced that he retains the girl's love and succeeds in inducing her to go away with him. Justice, if one can call it justice, overtakes them in the shape of death. The husband, who has followed, leaves them unburied in the wilds to be eaten by the prowling beasts, and returns to bask in the smiles of the sister. As the story is told it fails to direct the sympathies aright. The spectator is at a loss to know just who to feel sorry for when the tale is finished. G.

My Wife's Bonnet (Selig, Oct. 14).—Mrs. Toonot buys a new hat, and to her dismay discovers that her intimate friends, Miss Appelby and Mrs. Cutwater, have exact duplicates, which in the end prove a godsend. Her cousin, whom she has not seen for years, and is unknown to her husband, invites her to a matinee. Thinking her husband is at his office, she accepts. While in the theater she accidentally drops her hat into the aisle below the box she occupies. She is amazed to see her husband rise from an orchestra seat, and pick up the hat. Fearing a disturbance Mrs. Toonot and her cousin make a hurried exit. Mr. Toonot, recognizing the hat as his wife's, thinks she is out with another man. He becomes furious, and furnishes the audience with no little excitement until he is ejected. Miss Appelby, who happens to be at the performance, witnessed her friend's misfortune, and, realizing the predicament in which she was placed, decides to help her by leaving her hat at Mrs. Toonot's house. On his return home Mr. Toonot finds his wife with two hats exactly alike. After many humorous incidents the hat tangle is finally straightened out, the cousin is introduced, and all ends happily. A.

Pathe's Weekly (Pathe, Oct. 14).—It was an interesting programme of news items the Pathe Company showed last week. One of the best features is a number of scenes showing the successful raising of the steamer *Nantucket*, which recently caught fire, and was sunk to prevent total destruction at Baltimore, Md. Another is the annual Ak-Sar-Ben Floral fete at Omaha, Neb., which drew vast crowds from the neighboring country. Among the others worth mentioning are those showing Governor Edwin L. Norris with Louis W. Hill at Helena, Mont., leaving the State capitol to attend the State fair; the Imperial family witnessing the Fall manœuvres at Berlin, Germany; the last game of the season, in the National League, at the Polo Grounds, New York, and a burning oil well, which exploded and killed fifteen people, injuring many more. G.

Like the Cat They Came Back (Biograph, Oct. 17).—The "they" in this case refers to a box of trick cigars, which in the course of their wanderings, finally land between the lips of unsuspecting innocents where they explode with what, we may say, looks like a noisy detonation. It is a fairly amusing picture of the conventional comedy type in which a policeman, like those we see in a musical farce, makes ridiculous grimaces and has funny little flirtations. Bridget, the policeman's "steady," banquets her uniformed beloved in the kitchen. She "borrows" her employer's cigars with such frequency that he finally substitutes loaded ones in the box on the dining room table, in order to catch the thief. Flush with his evil "smokes," which Bridget has given him, the policeman presents his sergeant with a handful to appease the superior's wrath on catching his subordinate flirting. At a police board meeting the sergeant passes them round: in fact, the only trouble with this picture is that the finale can be anticipated about three minutes after the film has started. S.

The Plot That Failed (Kalem, Oct. 18).—If we all had the faithful sweethearts which moving picture heroes seem ordinarily to be blessed with the chances are that all plots against us would fail as the present one does. A young inventor is offered a low price for his model by a manufacturer, and returns home discouraged. But meanwhile the manufacturer who fully realizes the value of the invention plans to have it stolen. The young inventor's sweetheart overhears the conversation between the manufacturer and an adventuress, whom he bribes for his purpose. Like the determined and loving young woman she is, she foils all plots by waiting until a peculiarly effective moment to clutch a heavy revolver from the hands of the hard-hearted adventuress. Of course, the manufacturer has to come through with any amount which the young inventor may demand. But why limit it to the modest sum of $25,000? S.

Red Saunder's Sacrifice (Lubin, Oct. 17).—One particularly fine scene will stand out in the memory of the spectator who views this picture. From the steep side of a prettily wooded hill we look down into a valley and across a little lake on the opposite side of which a cottage is burning. Up and down the farther shore darts the white figure of the girl who lives in the cottage, attempting desperately to put out the flames with puny bucketfuls of water that she draws from the lake. The scene is dramatic and effective. Red Saunder, an outlaw, views the fire from his hut on the mountain, and gallops gallantly to the aid of the girl and her mother, who is made ill by the shock of the fire. He offers them the hospitality of his hut on the mountain side, and, risking capture, goes for a doctor. It is too late, however, and the girl's mother dies in his hut before his return. On viewing the dead woman's face, the sheriff, who has come immediately following the doctor, to arrest "Red" (thus his "sacrifice"), sees the face of his old sweetheart, and is moved to deal leniently with the outlaw. After a year in prison "Red" reforms, and marries the daughter. Throughout the acting is praiseworthy. S.

The Foundling (Edison, Oct. 18).—Frank has always believed himself the son of the artist with whom he had been living. He is a candidate for president of one of the aristocratic clubs in England, and, apparently, very popular. He reads an article in a newspaper suggesting the uncertainty of his birth. It was written by his rival, and naturally he becomes indignant. He shows the accusation to the man who has posed as his father, and learns that it is true. Frank determines to trace his parentage. He goes to the Foundling Hospital and secures a clue in the form of a peculiar drawing, which was left there with him when he was a baby. He shows it to his foster father, who makes from it the name, Ham Merton, and the name of a village near by. Frank locates that name in the church directory with the aid of the vicar's daughter, who has taken a great interest in the case. His rival bribes the village toper to say that Frank is his son. Everything seems to be going his rival's way until, Minna, the vicar's daughter, while at a friend's deathbed, secures convincing evidence that Frank is her friend's son, and that his real name is Emmit Hammerton. His rival is brought to justice, and Hammerton is secure in his social position along with his pretty wife, Minna. A.

The Rubber Industry in Malaysia (U. G. P. C., Oct. 18).—This is an exceptionally interesting and instructive film, showing the different processes rubber goes through from the time the seeds of the trees are planted until the completed product is ready for market. A.

The Rival Engineers (Kalem, Oct. 19).—In the past the Kalem Company have produced some splendid pictures featuring engines, but it is doubtful whether they have done anything quite so spectacular as this, their latest release. In one of the last scenes we see two engines tearing along the the tracks side by side, and then suddenly coming together at a switch in a terrific collision. It is a trick of photography, but, nevertheless, it is worthy of the highest commendation. The story itself is simple, possessing a secondary plot in the love affair of a girl and boy, children of the engineers. A breach is made in the long standing friendship of the two fathers, over a new engine. Both are anxious to secure the running of it, and the one who fails grows jealous of the other. As the scene has been worked out and acted where the two men quarrel, and finally come to blows, it is touching and painful. Such a realistic note has been struck that one cannot help but feel the emotion of the two men and see the pitifulness of it all. In the end, when the reconciliation is brought about, a scene of some pathos is provided. James Thorn, one of the engineers, is played by Hal Clements, Charles Fletcher, the other, by Henry Hallam, and the boy and girl by Guy Coombs and Miriam Cooper. G.

The Warning Hand (Essanay Oct. 18).—The Warning Hand is a picture drama of rather a fantastical nature, excellently played by Francis X. Bushman in the leading role of Jack Wayne. Frank Dayton in the part of the father

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apears in the first scene only, but he so thoroughly impresses the character he assumes upon the minds of the spectators that one feels his influence throughout the rest of the picture. The two Mrs. Waynes, the wife and mother of the young men, while only incidental to the plot are well played by Helen Dunbar and Lily Brayscombe. Jack, a dissolute young fellow, at the time of his father's death, undergoes a change of character by a warning the dying man gives him of the hand of evil. At the various crises in the man's life, when a misstep would lead to his downfall, he is confronted by the vision of a hand which saves him. G.

A Soldier's Duty (Edison, Oct. 19).—One of the most dramatic and soul-stirring struggles ever contrived upon any stage is a situation wherein a person is called upon to make a great sacrifice for some one else, to choose between country and the personal love. The big climax of this photo drama rests upon just such a condition, and it fulfills every expectation. Charles J. Brabin, as the director, has exercised consummate skill in putting every bit of force possible into the climaxes and grouping of his scenes, and the plot arrangement could not be bettered. Lieutenant John Miller U. S. A., receives a note from his sweetheart, a Southern girl, chiding him for not making his way through the lines to visit her. His pride being touched he seeks the general for a leave of absence. This is refused at first, but later the general seeing an opportunity to decoy the enemy, grants the favor. The lad at first refuses to be used as a tool, knowing that it will ruin all chances of securing the girl, but when the general reminds him that his duty is first to the flag, he relents. He is given the decoy paper, makes his way through the lines by a trick, and is taken only when he reaches the girl's side. The enemy is routed—the trick is discovered, and when Miller is about to be shot by her brother, the girl intervenes. Five years elapse between this and the closing scene, when the boy returns after the war to see if he cannot awake some note of kindness or love in the girl's breast. As a loyal Southern lass, she turns away, but deep within her heart there slumbers the affection once felt for the man. She is about to send him away heartbroken, when the girl's father sets things aright, by telling her that he only did a soldier's duty. Augustus Phillips was the lieutenant, and Gertrude McCoy the girl. G.

The Convertible Auto (C. G. P. C., Oct. 18).—As a change from the usual order of motion pictures, this film will prove quietly entertaining. The pictures are, no doubt, hand drawn at considerable expense of time and labor. The subject is an auto, capable of being transformed into any shape to meet the exigencies of the moment. As an auto, it speeds along the road; as a launch it sails the high seas; as a submarine, it dives into the mighty deep, and as a flying machine it floats aloft as a bird. G.

Subterfuge (Selig, Oct. 18).—Frank and Billy are rivals for the hand of Ethel. She is bothered by their frequent proposals, and plans to select the man who proves to be the best fishermen. She promises to marry the one who catches the largest fish by three o'clock. The rivals start out with their outfits, but have very little occasion to use them, for Billy buys his fish from a little boy, whom he meets on the road, and Frank visits the fish hatchery and buys one from the keeper. At three o'clock the boys return, and present Ethel with the fish. She excuses herself, and takes the fish in the house, telling the fishermen to return in a short while. Later they weigh the fish, and, to the astonishment of both, Billy's fish, which is much smaller than Frank's outweighs it by several ounces. When the betrothed couple are alone, Billy while carelessly handling his fish, is amazed to see lead shot roll out of its mouth. Ethel confesses her subterfuge, and the picture ends with Ethel in the arms of the favored suitor. A.

KINEMACOLOR REVIEWS

The Husband's Story (Oct. 16).—This is the best drama this company has yet produced, and while the story has been told before, it is so well handled and the coloring so beautiful it should make a hit. It is the story of a husband who returns to his home to find his wife and her sweetheart together. Instead of reproaches he suggests their taking a stroll with him to the ruined castle. He tells them its history, which is shown on the screen. Another husband in feudal days has returned, and suspects his wife has hidden her lover in a closet of her boudoir. She denies it on the crucifix, and in a fit of grim humor the husband orders the closet sealed up. After the completion of the story the husband and wife are reconciled. B.

Manley Beach (Oct. 16).—Kinemacolor is at its best in surf scenes, and this picture of a fashionable beach in little-pictured Australia is remarkably interesting. The deep greens and blues of the ocean contrasted with the changing colors of the breaking surf are particularly effective. The costumes of the women bathers would shock staid old Asbury Park, as the one-piece bathing suit is the rule. B.

The Ostrich (Oct. 16).—Taken on the Cawston Farm, the largest ostrich farm in the United States, this picture shows the life of the bird from the egg through all its career until the dyed feathers are ready for the market. The grouping of the multicolored finished plumes is a beautiful contrast in colors. B.

Haunts of the Otter (Oct. 16).—Infinite patience and much hard work are shown in the picture of this wary little animal in his native habitat. Views are taken at close range, and one particularly good one is taken from a glass tank under the river Severn, showing several otter feeding on a school of fish. B.

LICENSED FILM RELEASES.

Monday, Oct. 28.

(Bio.) At the Basket Picnic. Com.
(Bio.) A Real Estate Deal. Com.
(Pathe) Frenzied Finance—Special Release. Dr.
(Edison) The Land Beyond the Sunset. Dr.
(Kalem) The Power of a Hymn. Dr.
(Lubin) An Irish Girl's Love. Dr.
(Pathe) Pathe's Weekly, No. 44, 1912. Top.
(Selig) The Fisherboy's Faith. Dr.
(Vita.) None But the Brave Deserve the Fair. Com.

Tuesday, Oct. 29.

(Edison) Burmah, Rangoon, India. Sc.
(Edison) Bringing Home the Pup. Com.
(Ess.) Miss Simpkins's Summer Boarder. Com.
(Cines) Straw Hats Made in Florence, Italy. Ind.
(Cines) Mosques and Turkish Places. Sc.
(Cines) Venetian Lace Workers. Ind.
(C. G. P. C.) Whiffles, Cubic Artist. Com.
(C. G. P. C.) In the Tyrol, the Ariberg Valley. Sc.
(Lubin) Parson James. Dr.
(Selig) Jim's Vindication. Dr.
(Vita.) Bunny at the Derby. Com.
(Vita.) Just Luck. Com.-Dr.

Wednesday, Oct. 30.

(Edison) Copper Mines at Bingham, Utah. Ind.
(Edison) A Suffragette in Spite of Himself. Com.
(Eclipse) A Race for Honor. Dr.
(Ess.) The Letter. Dr.
(Kalem) The Strange Story of Elsie Mason. Ind.
(Pathe) A Mamma Wanted. Com.
(Selig) A Heart in Rags. Dr.
(Vita.) Poet and Peasant. Dr.

Thursday, Oct. 31.

(Bio.) The Musketeers of Pig Alley. Dr.
(Ess.) The Fisherman's Luck. Com.
(Lubin) The Heavenly Voice. Com.
(Melies) Wrongly Accused. Dr.
(Pathe) Jim's Partner. Dr.
(Selig) Her Bitter Lesson. Dr.
(Vita.) On the Line of Peril. Dr

Friday, Nov. 1.

(Edison) A Baby's Shoe. Dr.
(Ess.) The Moving Finger. Dr.
(C. G. P. C.) Tragedy at the Court of Milan. Dr.
(Kalem) Pat, the Soothsayer. Com.
(Kalem) The American Rhine. Sc.
(Lubin) Fixing a Flirt. Com.
(Selig) His Wedding Eve. Com.
(Vita.) Lessons in Courtship. Com.
(Vita.) Bettina's Substitute. Com.

Saturday, Nov. 2.

(Edison) Bobby's Dream. Com.
(Edison) For Professional Services. Com.
(Ess.) The Mother of the Ranch. Dr.
(Cines) A Head for a Head. Dr.
(Kalem) The Skindint. Dr.
(Lubin) The Family Next Door.
(Pathe) Wifey's Investment. Com.
(Vita.) In the Garden Fair. Com.-Dr.

UNIVERSAL COMPANY RELEASES.

Sunday, Oct. 27.

(Rex) Through a Higher Power. Dr.
(Crystal) A Pair of Fools. Com.
(Crystal) The Blonde Lady. Com.
(Eclair) Gontran's Love Stratagem. Com.
(Eclair) Brusia—Asiatic Turkey. Edu.

Monday, Oct. 28.

(Imp) Yvonne, the Foreign Spy. Dr.
(Nestor) The Call of the Desert. Western Dr.
(Cham.) Sue. Dr.

Tuesday, Oct. 29.

(Gem) The Old Dollmaker. Dr.
(Bison) The Cowboy Guardians. Dr.
(Eclair) Rosie. Com.-Dr.

Wednesday, Oct. 30.

(Powers) The Collaborators. Com.
(Nestor) Fatty's Big Mix-Up. Com.
(Univ.) The Animated Weekly No. 34. Top.

Thursday, Oct. 31.

(Rex) Careful Nursing. Com.
(Imp) John Sterling, Alderman. Two-Reel Dr.
(Eclair) The Transgression of Deacon Jones. Com.

Friday, Nov. 1.

(Victor) The Redemption of Riverton. Dr.
(Powers) A Dreamland Tragedy. Dr.
(Nestor) Making a Man of Her. Com.

Saturday, Nov. 2.

(Bison) Trapper Bill, King of Scouts. Two Reels.
(Imp) Ferdie, Be Brave. Com.
(Imp) President Taft at the County Fair. Top.
(Milano) A Tragic Wedding. Dr.

ME, ECLAIR'S PUBLICITY MAN.

MY inside, personal opinions are my own. Salary or bribe couldn't influence them. If I think one of our productions falls short I simply say nothing, thus preserving my loyalty to **ECLAIR.** But I will go on record as to my film judgment and commit myself to saying that the **ECLAIR'S** two reel release of **"SILENT JIM,"** date **November 5th,** is going to be ***one of the big, big hits of the year.*** Alec B. Francis has never done a better thing in all his splendid career. Miss Tennant stands forth in eminent fashion and Robert Frazer is huge in his success. The story has real red blood to pump into the hearts of its characters. It rings true from the silence of Jim to the completion of the wonderful tale he tells. Just the sort of story which could never happen anywhere else but in that wild, lonesome, Canadian North-West. ***The Exhibitor who does not or can not show it is the loser. It is a "return booking" Feature.***

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Next meeting Sat., Oct. 26th, 8 P. M., Bryant Hall, 6th Ave., near 42nd St., N. Y.

FILM SUPPLY RELEASES

Sunday, Oct. 27.

(Maj.) The Tree Imp. Dr.
(Than.) Taking Care of Baby. Com.
(Than.) Mary's Goat. Com.

Monday, Oct. 28.

(Amer.) One, Two, Three. Dr.

Tuesday, Oct. 29.

(Maj.) A Woman Alone. Dr.
(Gau.) A Domestic Treasure. Com.
(Gau.) The Gorges of Albuquerque. Sc.
(Than.) Put Yourself in His Place. Two reels Dr.

Wednesday, Oct. 30.

(Amer.) Chiquita, the Dancer. Dr.
(Gau.) Gaumont's Weekly, No. 34. Top.
(Rell.) Men Who Dare. Two reels. Dr.
(Solax) Making an American Citizen. Dr.

Thursday, Oct. 31.

(Amer.) The Wanderer. Dr.
(Gau.) Zoological Specimens of the Pond. Edu.
(Gau.) Bruges the Venice of the North. Sc.

Friday, Nov. 1.

(Lux) Oh, My Pipe. Com.
(Lux) Henpeck Bids for Freedom. Com.
(Solax) At the Phone. Dr.
(Than.) The Little Girl Next Door. Dr.

Saturday, Nov. 2.

(Great N.) The Lottery Prize. Com.
(Great N.) Unsuccessful Flirtation. Com.
(Rell.) Trials of Faith. Dr.
(Gau.) (Title not reported.)
(Comet) The Jealous Wife. Dr.

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47 E. 13th Street, N. Y.

MUTUAL FILM CORPORATION.

Monday, Oct. 28.

(Keystone) The Grocery Clerk's Romance. Com.
(Keystone) At Coney Island. Com.

Wednesday, Oct. 30.

(Broncho) How Shorty Kept His Word. Dr.

J. DE COMMERCE BREAKS RECORD.

All records for the quick manufacture of slides were broken by J. De Commerce, who received an order from the Progressive party for 2,000 Roosevelt slides at 1 p.m. on last Thursday and delivered them early the following morning. Such rapid work never has been accomplished in the past.

AMMEX RELEASES

A REDEEMED REPUTATION Wednesday, Oct. 23

BRAND OF CAIN, Wednesday, Oct. 30 HIGH-BROW PUNCHERS, Wednesday, Nov. 6

SUPPLY CO. FILMS

The Country Scandal (Gaumont, Oct. 23).—Two reels have been used by the Gaumont Company to tell the story of a young married woman who saves her husband from disaster by refusing the advances of a certain man when the story could have been told quite easily in one reel. Comedy is sought after, and, in order to effect it, various scenes, totally irrelevant to the action and development of the plot, have been injected. The girl's husband, a government official, receives an appointment to act as the governor of a province in the country. Though the wife objects to leaving Paris, they are forced to go, and it is only her unwise or wise actions, as one might choose to call them, that bring them back. She amazes the villagers by her extravagant ways of living and the spicy songs she sings in society. The mothers send a petition to the young man's employer, urging him to use some means to stop the scandal that is corrupting their town. The man appealed to visits the young official's home, and while the husband is out attempts to make love to the wife. She repulses him, and, in the hope of atoning for his misjudgment of the girl, he has the husband transferred, knowing the wife's longing to get back to Paris. G.

Captain Ben's Yarn (Majestic, Oct. 20).—One is at a loss to know whether to laugh or sigh at the finish of this most delightful photo comedy. Captain Ben, quaint and amusing, as played by one of the Majestic's leading actors, relates the story of his life in compliance with the request of two children. Commencing with his early love affair with a sweet girl, Mehitable Lee, living in the same village, he goes on to tell of her father's opposition and the intention to force the girl to marry a rich neighbor. He runs away to sea, passes through adventures with the Hottentots, is rescued from a shipwreck, and nearly marries a princess, but the vision of Mehitable prevents him. He is captured by daring pirates, who are about to shoot him, when the chief's daughter offers to marry him, and make him one with them. He jumps into the sea, swims for days, encounters and overcomes a man-eating shark, and is again rescued by the British Admiral, who has a beautiful daughter. Again he drifts close to matrimony, and it is only the vision of the girl at home that interferes. After several years he returns to find the girl has long since married. As he finishes the story, the mother of the two children approaches and catches a glimpse of the picture in the Old Salt's watch, which he is exhibiting to the youngsters. She shows a duplicate of the picture, and it soon develops that she is the daughter of his old sweetheart. The pair are reunited, and are left alone to tell each other the tales of their past. G.

Stick It, John (Lux, Oct. 25).—Imagine a man covered with some kind of substance which would stick firmly to anything it came into contact with, and you can imagine the burlesque humor that is to be found in this picture. It is the sort of horseplay that will appeal to many. G.

A Broken Idol (Gaumont, Nov. 5).—This picture is a lesson, brought home in an amusing fashion to girls who place actors and singers on pedestals. It ranks higher than most of the Gaumont comedies during the past. The plot, what there is of it, is well defined, and the players have kept themselves entirely within the bounds of farcical comedy, never once allowing themselves to drift into burlesque, as so often happens in interpreting comedies of this nature. The girl has no eyes for the man she is engaged to after hearing the famous tenor at the opera. The young man has nothing to do, but wait patiently in the background, hoping with a heavy heart that his sweetheart will recover from her infatuation. And she does; in a way that is productive of much laughter. She has showered the singer with love letters, and finally, to satisfy her insistent demands, he agrees to meet her at the entrance of the park. When he appears the girl of course is disappointed. The tenor off the stage is quite a different man, and the girl has her lucky stars to thank that he proved himself at least a gentleman. He takes in the situation, and in order to complete her cure urges her to accept one of his photographs. And when she does, a horrifying discovery is made. He is married and the father of a large family. Childlike, she returns repentent to her waiting sweetheart, her idol broken and buried in the dust. G.

The Maverick (Solax, Oct. 18).—"Little girl, we are both Mavericks; we're both in the wrong herd of cattle. Come with me out West in God's country." Thus spake the hero in the last scene of this drama. The story, though a trifle farfetched, is presented in a lucid style, and the acting is moderately good. The heroine, Bessie Vale, is a homeless girl, who unsuspectingly falls into the clutches of two confidence men. She is taken to a boarding house, garbed in fine clothing, and then the men lay plans to use her as an innocent tool for one of their schemes. She accompanies the pair to a cabaret show, and is introduced to a rich young Westerner, and, in compliance to their wishes, invites him to her home. While he is listening to her play the piano, the two men rush in, waving revolvers, one of them declaring that the girl is his wife, and that unless he receives $5,000 he will have the Westerner arrested. The girl cries, and to save her from publicity the money is handed over. Bessie follows him from the house, and confesses what she had done, stating that poverty had forced her into the trap. The young man forgives, goes back with her to where the two are in consultation, takes the money from them at the point of a pistol, and departs for the West. G.

She Married a Hero (Comet, Oct. 21).—She would marry no one but a hero, so she declared to her parents and sweetheart, and she didn't, or at least she thought she didn't. The young swain, when he realizes that he must be a hero in order to win the girl, is nonplused until the parents, who are anxious to arrange the match, suggest a way out. He secures the services of his two gardeners to waylay the girl when passing alone through the park while he is to rush out, chase them away, and thereby establish his bravery in her eyes. The scheme works, and the girl is content. The Comet Company cannot be accused of marked originality in its treatment of the subject, or in the conception of the idea. The various characters have been well interpreted, however, and the action is carried along in a spirited manner. G.

The Vengeance of Fate (Bison, Oct. 18).—In points of gorgeous scenery, extravagant settings and realism the Western releases of the Bison Company are almost unparalleled. The producers have made the happy discovery that an Indian in the role of an Indian is far more effective and does better work than a white man in the same role, and they are undoubtedly profiting by the knowledge, as evidenced in this picture. Really, the only adverse criticism that can be offered against the film is the indistinct photography of the first reel. The plot has been designed so as to grip the attention of the spectator. A young girl in a Western town is loved and courted by two young men, Evans and Porter. Porter is the successful one and the two are married, Evans the while concealing his chagrin and jealousy and posing as a friend of the couple. A prospector arrives in town, bringing news of a big strike made in the Southwest. Evans persuades the young husband to accompany him and together they start off to seek their fortune. After months of hardship and privation Porter finally discovers gold, and Evans, who has remained satisfied in the knowledge that he was keeping Porter from the girl, is suddenly convulsed with rage at the thought that the man can now go back to her with a fortune. An insane desire takes hold of him. He rushes upon the husband and strikes him to the ground with the butt of his pistol, leaving him for dead. Returning to the wife, Evans tells her how her husband died of illness; how he nursed him and the dying message he sent to her. As the months pass he persuades her to marry him, using the argument that it is for the good of the baby, and she accompanies him back to the mine. Porter, in the meantime, has been found by a tribe of Indians and nursed back to life and strength, though his mind always remains a blank. It is the sight of his child, whom Evans saves from the Indians, that first awakens his slumbering memory, and when circumstances brings him face to face with the wife his recovery is complete. It is a climax replete with emotion and remarkably stirring. The Indians, incensed by the Government's efforts to drive them onto a reservation, have declared war on the whites, and swoop down upon the cabin at the moment the man recognizes his wife. He saves her and the child, while Evans, returning later, is shot and left in the woods for the hungry wolves to feed upon. In obtaining the last scene the producers have used a real wolf, and we see him nosing through the now decayed and deserted cabin and over the dry bones of the man who had met his destruction by tempting fate too far. G.

The Organ Grinder's Ward (Reliance, Oct. 19).—An old organ grinder takes a fancy to Betty, a sweet child, when she brings him a glass of water on a hot Summer's day. The Italian is a nobleman, disguised in order to find a villainous count who has ruined his home. He adopts the child, and has her study music. When she shows promise he sends her and the mother to Paris to complete her course. There the girl meets a count, who, believing that she is a rich American heiress, pays court to her. Betty returns to America followed by the count, and it is at a Bohemian restaurant that the organ grinder and the count come face to face. It is the one impressive climax of the story, and at this point the picture should have been brought to a speedy close. The producers have made the mistake, however, of attaching several other scenes, showing the count in an attempt to rob and murder the nobleman, and a rescue performed by the girl's sweetheart. Evidently the director was anxious to give the latter character something to do to show his worthiness of the girl. It was unnecessary, and the drama is only injured by it. G.

The Sheriff's Adopted Child (Broncho, Oct. 16).—There is an excellent chase in this picture, but as a story it is pointless. The directors have done as well as could be expected under the circumstances, and have managed to present a number of effective scenes, complete in themselves as scenes, but ineffective in promoting the story. Of itself there is nothing dramatic in the tale of a child, adopted by the sheriff, helping in the escape of his criminal father. There is no struggle of the wills, nothing of any importance at issue, no situations rated to operate on the emotions; in fact there is nothing on which to construct a drama. The boy's father has been captured and sent to jail by the sheriff as a thoroughly bad individual, and the sheriff, either to ease his conscience, or because of an oversupply of parental affection, adopts the child. Apparently, the boy is quite satisfied with new environments and parents, yet something causes him to effect the freedom of his father. Perhaps it is natural love, but, if so, it developed suddenly, for he showed little of it in the first portion of the picture. When the sheriff hears of it, he only smiles and pats the boy's head. G.

The Gold Brick (Solax, Oct. 16).—Uncle Si, from the tall grass country, arrives in the city, with a pocketful of money, to visit his nephew, and is taken in by a green goods man. The gold brick turns out afterwards to be genuine, and the gullible uncle turns the laugh on those who accused him of being stung. It is not the first time such a thing has happened—in pictures, of course—and it never fails to produce laughter if executed fairly well, as it is in this case. G.

The Woocrs of Mountain Kate (American, Oct. 24).—It is an odd bit of dramatic work, this Woocrs of Mountain Kate; odd in its conception and in its development, and can be reckoned upon to score. Three of the American's leading actors are cast in the roles of the suitors, and seldom have they been seen to better advantage. The girl of the hills is a peculiar character, unkempt and wild. She possesses charms for the three men, living her own strange life, and she instinctively chooses the best one. One of the rivals, however, soon manages to obtain her for himself, but in so doing brings about a three-cornered fight. After the excitement has subsided the mountain girl finds herself left alone again to follow the lonesome life of a hermit. G.

The Woman in White (Thanhouser, Oct. 20).—Anyone who dramatizes a novel for a photodrama with any degree of success deserves commendation. To condense a vast series of events so that the spectator can grasp and feel their relation is a difficult undertaking, accomplished by the Thanhouser producers in this picture. It is taken from Wilkie Collins's novel, and deals with the story of an Italian adventurer's attempt to secure control of an English girl's fortune, left her by her father. He becomes her guardian by a stipulation in the will, succeeds in marrying her to one of his friends, though she loved another, her tutor. When she refuses to sign away her rights she is drugged and sent to a private asylum, and another woman, closely resembling her and who is about to die, is substituted as the wife. The young rejected lover returns to the village after reading of his supposed sweetheart's death and meets the real woman, escaped from the asylum. They combine forces in an effort to regain the girl's possessions and, after numerous adventures, succeed. G.

Love and War (Majestic, Oct. 22).—Love and War, a spectacular drama of the Civil War, stands out as an artistic piece of work in many respects, though there are defects in its dramatic composition and the important climaxes. A case in point is where Will, the brother of the heroine, is brought home wounded with a handkerchief, belonging to Robert Carlisle, her former sweetheart, tied around his arm. The Northern soldier has previously helped the boy and immortified his own honor in so doing, though the boy is unconscious of it at the time, and when the girl, who has cast him off, because he was a Northerner, discovers this by the mark on the handkerchief, there is a big emotional climax, or should be, and that would end the story. Instead it lingers along with an occasional anti-climax, finally petering out. But let it be said that the picture, as a whole, is interesting, highly interesting to any one enjoying stirring scenes and rapid-fire action. The hero, engaged to the heroine, is discarded for the attitude assumed when the war breaks out. He joins the Northern army as a private, and, wonders of wonders, remains one. In assisting the girl's brother, a Southern spy, he leonardizes his standing as a soldier, and later is about to pay for it with his life when the war ends. The scene closes with the two estranged lovers again reunited. G.

The Way of the Transgressor

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The appealing and dramatic story of a child of the tenement districts, and her temptation and regeneration. Teaching a strong moral lesson. About 1000 feet.

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An exceptionally exciting story of the West. One sensational scene shows the blowing up of a surveying party's shack by the dynamiters. About 1000 feet. Good Western feature.

November 6th HER EDUCATION

The story of an orphan girl of the Western range and her ambition to secure an education. Containing an excellent element of comedy and some exciting dramatic scenes. Written by Marjorie Benton Cooke. Good feature. About 1000 feet.

November 7th CARMEN OF THE ISLES

A romance of the South Sea Islands. A clever story told in a fascinating manner. Filled with the hot, amorous atmosphere of the southlands. Picturesque in its backgrounds. About 1000 feet.

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A beautiful tale of Indian romance and sacrifice. Adapted from the original Yosemite Indian folk lore stories and myths. Cleverly portrayed. On the same reel with "ENCHANTING JAPAN." Another remarkable Selig educational subject depicting the beauties of the Oriental land. About 1000 feet.

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Coming Releases—A BOND OF SERVITUDE; AT THE RAINBOW'S END.

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(American, Oct. 23).—"What was it all about?" asks the spectator, when the story is finished. The way of the transgressor, we suppose, he is the transgressor, for he carries off the principal portion of the action, is hard—hard for the man playing it. The best of actors would experience a difficult task in making anything out of it. Cohesion has been utterly disregarded in the building of the plot. It starts off in a confused manner, and leaves the spectator confused when finished. A ranchman, who has married an Indian girl, grows weary of the ties that bind him, and allows himself to wander off and become infatuated with a gypsy; or we suppose that is what she is. The two plot against a ranchman and his daughter to get their money, but are foiled in the end by the sheriff, who has interested himself in the matter for the sake of the Indian. G.

In the Garden (Thanhouser, Oct. 25).—Just as it happened, without frills or trimmings; a simple story told in a simple, direct manner. The old gardener whispered it to flowers, the flowers he had watched and nursed for many years; but the flowers knew. When the gardener came to the flowers many years ago Miss May was a little girl. There was a little boy who lived right near, and they were great chums, playing together day after day. They grew up, continued the gardener, and became sweethearts. All was happiness until they quarreled. It was a silly dispute, but they did not make up. The boy went away to the city, and Miss May lived on with a sad heart, refusing all suitors. Years passed, and Miss May had thrown the garden open to the poor children of the village. One day an auto drove up in front of the place, and the boy, now grown gray, alighted. He never expected to find the playmate of his childhood there, but had returned for a visit to see the flowers. Of course, they came together, and they were both glad. It was only stubbornness that had kept them from each other; stubbornness which makes for tragedy in many lives. G.

The Best Man Wins (American, Oct. 21).—This idea has been worked over many times by the American producers, and in spite of the pleasant atmosphere superinduced by picturesque scenery and swashbuckling cowboys, the piece lacks originality. There is the pretty daughter of the ranchman sought after by the man with evil intentions, and there is the man from other lands who, at the last moment, presses his suit with success. Possibly the picture will enjoy popularity among those who find pleasure in the mere watching of the American's handsome leading man twirl a revolver and make tender advances to the little heroine, and their dusky villain shake his fist at being foiled in his desperate plan and curse and slink around. These two men are really splendid specimens of manhood, and when given half a chance can be relied upon to give a good account of themselves. G.

Cupid's Lottery (Gaumont, Nov. 5).—This picture that was conceived and produced in France, combines mirth, love, and dainty touches of high life in the French capital. When the picture starts, one is inclined to feel that it is going to be of the customary type, but as each succeeding scene is flashed upon the screen, the spectator becomes engrossed, and never does he guess what the outcome will be until the very end. A young dry goods clerk wins a large sum of money on a lottery, and with a desire to see something of life, he resigns his position for a period of ten days. He does not progress far, though, in his wild pursuit of pleasure before he meets a girl, the daughter of a rich manufacturer, who impresses him deeply. She favors his attentions, unaware of who he is, and in the course of a week's time they have fallen in love with each other. At the end of the ten days the clerk's money is all spent, and he must return to work again. He faces his fate bravely, however, and, leaving a note for the girl, telling her who he is and where she can find him if she so desires, disappears. This act of gameness pleases and fascinates both the girl and the father, and they do look him up. They invite him to the house, and, to the surprise of every one, the father announces the engagement of his daughter to the clerk, stating that he pleases him and pleases the girl, and that is all that is necessary. G.

The Vengeance of Egypt (Gaumont,).—One hundred and fifteen years of tragedy seems an awful vengeance for an outraged spirit to bring about because of one man's desecration of a mummy, but that is not to be considered in the following of this story. It is simply a narration of events, weird in themselves, that are rated to thrill as a result of their horror. The idea for the story has long been a familiar one, but it has remained for the Gaumont Company to adapt it into a three-reel motion picture subject. It certainly provides an assortment of highly melodramatic scenes and a variety of ways to die, all of which go to create the desired effect upon the spectator. The action extends over a period of one hundred and fifteen years, and has been well knitted together. At one time in the history of the French War in Egypt, a French officer fancies a ring on the finger of a mummy, and takes it to send to his fiancee at home. He sends the ring, but dies soon afterward of the plague. The second to meet death is the nephew of his fiancee's sweetheart, who, thirty years after, pledges his love with the ring. She is killed by a burglar, who views the token with avaricious eyes. The stranger passes it on before it has a chance to kill him, but it wreaks vengeance upon the antiquary, who dies from the poison inflicted by a scratch from the ring. And thus it goes on and on leaving disaster in its wake. Once again it is used to symbolize a matrimonial affair, and this time the pair meet death while taking a flight in an aeroplane. The bereaved mother, seeking to obtain a souvenir of her daughter, takes the ring from the finger, and dies immediately afterward in an automobile accident. It is not until the jewel is finally recognized by an Egyptian scholar and returned to the mummy then in the Paris Museum, that peace is restored. G.

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MONDAY, OCTOBER 21

IMP—The Pickaninnies and the Watermelon. Com.
It opens with a negro camp meeting and ends with a watermelon feast.
NESTOR—Betty's Bandit. Western Dr.
An exciting drama staged amid the Western hills and plains.
CHAMPION—They Will Be Done. Dr.
She married the brute, but in the end she was glad to receive the love of her guardian.

TUESDAY, OCTOBER 22

GEM—The Woman in White. Two Reels, Dr.
An exceptionally vivid interpretation of Wilkie Collins' great novel.
BISON—Hunted Down. Western Dr.
The novel method adopted by the detective to get his man is exciting.
ECLAIR—The Homecoming. Dr.
Paternal love won ove the hatred of year's breeding and it all ended happily.

WEDNESDAY, OCTOBER 23

POWERS—The Skeleton. Dr., and **The New Messina.** Ed.
Matty and Early use the doctor's skeleton to carry out their funny pranks. Along with an interesting scenic.
NESTOR—The Border Parson. Western Dr.
The type of Western picture that both edifies and entertains.
THE ANIMATED WEEKLY
If you are not getting this, you are missing the best release on the program.

THURSDAY, OCTOBER 24

REX—A Kentucky Feud. Dr.
A capital drama, staged amid rural splendors; capably produced.
IMP—King, the Detective, and the Smugglers. Dr. The most hair-raising adventures you've ever seen King Baggot in.
ECLAIR—Making Uncle Jealous. Com.
A great many exceptionally funny situations.

FRIDAY, OCTOBER 25

VICTOR—The Angel of the Studio. Dr.
A pretty story, still prettier actress (Florence Lawrence), and prettiest of all staging.
POWERS—Just a Woman. Dr.
She never knew what a better life meant until the detective made her realize it.
NESTOR—The Lady Barber of Roaring Gulch. Western Com.
Violet's flirting propensities set the whole town in an uproar.

SATURDAY, OCTOBER 26

BISON—A Daughter of the Redskins. Two Reels. Western Dr. Big cast, sensational situations, splendid production.
IMP—Joe the Pirate on the same reel Early in the Morning. Com.
Most ludicrous kid's picture in a good while. Along with it a merry Cumpson comedy.
MILANO—Kelly Goes to War on the same reel A Three-Cornered Wedding
Two exceptionally fine worry chasers.

SUNDAY, OCTOBER 27

REX—Through a Higher Power. Dr.
How the American adventurers sent the trusting Mexican to his doom.
ECLAIR—Gontran's Love Stratagem on the same reel Blusia
Most amusing comedy, and views of the seat of the war now going on in the Balkans.
CRYSTAL—A Pair of Fools on the same reel The Blonde Lady
Two good comedies replete with good hearty laughs. Don't miss Pearl White.

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REVIEWS OF UNIVERSAL FILMS

Making Uncle Jealous (Eclair, Oct. 24).—For twenty years uncle has been courting aunt without proposing, and it is not until his two nephews step in and take a hand that he scores. In order to do this, the boys disguise themselves as Mexicans, and make love to the elderly maiden in the presence of the uncle. The uncle, in the simplicity of his soul, sees himself ousted as the first suitor, becomes jealous, and immediately brings his long courtship to a termination. It is a ridiculously improbable happening, almost too improbable to supply a picture with any degree of humor, and besides one rather feels that the old aunt deserved to lose him through failing to bring him to time after twenty years of effort. Apparently, the uncle did not suffer from a chronic case of bashfulness, and why he should have kept the lady waiting is difficult to understand. Of course, there are those who will assert that it is only a critic who would raise such questions, that the average person would never notice such slight discrepancies. Perhaps and perhaps not. Many people sit a picture out, unimpressed, yet if they were required to give a reason for this by an analysis of the piece, they would be completely at sea. They feel rather than reason in such matters. The basic conditions, which are virtually responsible for the resultant conditions, must be clearly stated in every dramatic composition, whether of a farcical or serious nature, and where there is a failure to do this it is bound to be deficient. The players in this picture carry their roles through in a breezy manner, which is the one redeeming feature. G.

The Border Parson (Nestor, Oct. 23).—He is rather an insipid fellow this parson, and while he wins the hand of the heroine and brings the father to a realization of his sins, he yet fails to convince the spectator that he is ninety-nine per cent. man. An actor in the role, possessing a sturdy personality, and who did not roll his eyes upward with solemnity, could have succeeded far better in raising the artistic standard of the photoplay. The hotelkeeper's wife has been taken seriously ill, and the daughter has been called home. A companion of the drunkard husband is evidently in love with the girl, and resents the attentions of the parson when she returns. The parson, in the main, is acting only in his official capacity, but it makes little difference to the jealous ruffian. During a crisis in the sickness of the woman the parson is discovered in, what the other man believes to be, a compromising position, and the villagers decide to drive him out of town. It is only a question of time until matters are cleared up. G.

The Skeleton (Powers, Oct. 23).—This picture depends upon clever business, and the antics of two children for the plentiful supply of amusement it provokes. In a spirit of mischief the children steal a skeleton from their uncle's office, and use it in various ways to frighten the simple townspeople. It is burlesque of the kind that can never fail to draw laughs. G.

Thy Will Be Done (Champion, Oct. 21).—Here is a melodrama, possessing some goods scenes of the conventional type. The picture sets forth the story of a young girl, loved by her guardian, who marries another to repent of it afterward. There are no fine sentiments to be found in the piece, or acting for that matter, that would call for much praise. The story, with slight variations, has been told many times both in 10-cent novels and pictures. The guardian is much older than the girl, and naturally when a young man, seemingly of good character, comes to court, she accepts him. There is nothing to indicate that he is a blackguard and a drunkard until after the marriage, and the best the spectator can do is to feel sorry for her. The man wastes the girl's money, and finally when apprehended in a dishonest business deal, is killed while attempting to escape. The girl has suffered, and has had her eyes opened. She sees the older man in his true light, and, realizing that the affection she feels for him runs far deeper than it did for the husband, she finds comfort in his arms. G.

The Home Coming (Eclair, Oct. 22).—Love, sorrow, and vengeance, the three greatest passions, or emotions of the human soul, are all combined and capably shown in this, the latest of the Eclair photodrama releases. By the influence of a child and parental love murder is averted and revenge is thwarted in the last scene, and there are some who will believe that this is as it should be. Perhaps it is, but the author of the scenario would have done well in making Langdon, a junior member of a brokerage firm, who has committed a contemptible crime, reap justice in some form. Not always is virture rewarded and vice punished, but the average spectator likes to believe that it is, especially when witnessing a picture. To have a man go free and continue to live in peace and handiness cannot be counted upon to produce satisfactory results, as it fails to do here. Langdon, in a prologue, shifts the blame of a criminal offense to the shoulders of his senior partner, Tilford, the father of the girl he loves. Tilford, with hatred in his heart at the treachery of the young man, goes to jail for ten years. He refuses to see his daughter when she comes to ask his consent to her marriage with Langdon, and tears up all letters unread. Thus he never knows the fate of his girl, or that a child comes to the pair. After the sentence expires, he goes straight to the man, intent upon working revenge by his death. As stated before it is his grandchild that swerves him from his purpose, and makes him satisfied to see the man that has ruined him live on with his daughter. G.

Hunted Down (Bison, Oct. 22).—Hunted Down is a detective story of the Diamond Dick kind, rife with extravagant situations and hair-breadth escapes. If one hungers for this sort of excitement his appetite will undoubtedly be appeased in watching this picture. But those preferring sane, realistic melodrama, depending on unique situations or complications for its effects will find little of interest in the film. A young man is killed in a gambling den, and the criminals, a man and a woman, escape to the West, pursued by a detective. The capture results after numerous adventures, and the pair are brought to justice. G.

The Lady Barber of Roaring Gulch (Nestor, Oct. 25).—Perhaps there are barbers of the kind shown in this picture who wander away from their native surroundings to bask in the expansive smiles of the Westerners. How it happened in this case we don't know, but it happened, and we discover the girl out in the sage brush country drawing all the trade from the local shop. She does a big business until the mothers and sweethearts, prone to jealousy, plot her extermination. Her salvation arrives in the shape of her husband, a shriveled up, dusky Italian, who demands and gets financial compensation for the havoc already wrought by the kind ladies. Altogether this is a highly humorous, if unreasonable, farce. G.

A Daughter of the Red Skin (Bison, Oct. 25).—Superbly fine, is not too extravagant a term to use in praising this two-reel picture as a spectacular affair. Painfully defective is the only proper term to use in describing the story that the picture tries to tell. What would one think of a girl, an Indian girl, who, after being reared, cared for, educated, and loved by white foster parents, betrayed them and her friends at the request of her grandfather, whom she had never known before he makes his request, and yet this is exactly what the girl in question does. From a psychological standpoint it may be sound. A girl, raised to the ways and ideas of the white people might, in one moment, through some subtle influence from within act in this fashion, but, if she does, she cannot hope for sympathy or tolerance from the spectator. There has got to be something more than the mere call of the blood to excuse such a base act of treachery. The Indian girl in this case loves and is loved by all the white people at the military post, and especially a young officer. But when she meets one of her own kinsmen she turns her back on all to work slaughter and bloodshed, and then, as a return of thanks, one of her own people kills her. It is the only possible reparation she could have made; the giving of her life, and one does not feel sorry when it is over. It is only a pity that a better story could not have been injected into the gorgeous display of fireworks, horses, men, and Indians. G.

A Three-Cornered Wedding Journey (Milano, Oct. 19).—Horseplay, and then more horseplay, and then foolish antics comprise this picture, which is very amusing to any one who likes this style of entertainment. A burglar hides in a trunk when he hears some one coming, and for his trouble he is carried off, jiggled and bumped around, and finally landed in the hotel of a distant city, the only trousseau of the blushing bride. After more horseplay, brought about by his attempt to escape, the picture ends with a burst of hilarious laughter. G.

Bella's Beaus (Crystal, Oct. 20).—Be a hero and win the girl of your heart, so the motion picture comedy tells us nowadays. In many hues, forms, and sizes we see the plan used to make business rated to produce laughter. And, after all, the idea is good, and will continue to remain good if handled with dexterity. In this picture it bobs up in rather a new dressing that furnishes the spectator plenty of amusement. Bella is beautiful, and sought after by two beaus, John and Percy. John she likes and Percy she tolerates. John is of the bashful type, and in order to bring him to the point of proposing Bella flirts with Percy. But Percy becomes a nuisance, and at the same time scares John away. Bella, after numerous attempts to rid herself of the too attentive lover, hires "Kid" Long, a tough, to scare him. John learns of the plan, and pays the tough to allow him to pose as a hero. He appears at the proper moment, gives the "Kid" a fake "knockout," and, of course, wins the girl, who believes him a hero. G.

The Angel of the Studio (Victor, Oct. 25).—She was an angel, or tried to be, was the heroine of this story. But no one appreciated her efforts it seemed, least of all the man whom she secretly admired and coveted. There is a richness of originality in this picture, both in the idea and the framing of the various scenes, which makes for satisfaction, in spite of the poor acting on the part of the angel. The actress essaying this role did not grasp the right spirit in her interpretation, and, as a result, fails in convincing or securing the sympathy that she might. The postures she assumes smack too strongly of burlesque. G.

The Woman in White (Gem, Oct. 22).—Wilkie Collins's novel of romance and adventure has been splendidly dramatized in this picture by the Gem Company. Of course, one gets only a meager knowledge of the story as it is in book form during the twenty minutes the picture is upon the screen, but by revising and cutting enough is shown to furnish a drama of intensity and force. The story, in short is of an Italian adventurer, who endeavors to gain control of an English girl's money. By a twist of circumstances he becomes her guardian, and manages to marry her to one of his friends. She loves another, but acts according to what she believes to be the wishes of her dead father. The rejected sweetheart leaves the country to return when a young man, seemingly of good character, comes to court, she accepts him. There is nothing to indicate that he is a blackguard and a drunkard until after the marriage, and the best the spectator can do is to feel sorry for her. The man wastes the girl's money, and finally when apprehended in a dishonest business deal, is killed while attempting to escape. The girl has suffered, and has had her eyes opened. She sees the older man in his true light, and, realizing that the affection she feels for him runs far deeper than it did for the husband, she finds comfort in his arms. G.

2-REEL "Mystery Sensation"

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turn several months later, when he reads the death notice of the girl. The fact is, the adventurer has sent her to an asylum, and substituted another in her place. The last woman dies, and this gives the man the chance sought after, for he has her buried as the real wife. The young man discovers the true state of affairs, and with the assistance of the girl who has escaped, succeeds in ousting the man and establishing the girl in the position she formerly occupied. G.

Just a Woman (Powers, Oct. 25).—What is it, one may ask, the producers are attempting to impress on the spectator in this offering? At the finish of the picture we feel rather sorry for the little creature, Only a Woman, who, through her love and desire for plunder and jewels, is led to destruction, and we admire the man, the detective, who, in spite of his admiration for the girl, has maintained his equilibrium sufficiently to perform his duty. But that is as far as the emotions are carried, and when the picture is finished one instinctively feels that it has not realized its possibilities. In its delineation of character, in the composition of its various scenes as complete in themselves, it is superb. On its merits in this direction alone it will secure popularity. It will entertain and perhaps thrill some with such scenes as that of a young girl climbing up the fire escape and over the top of a modern New York apartment house, and then down through the halls into the flats she intends to rob. It is one of the best bits of photography ever accomplished in this line. A detective is sent after this girl, and succeeds through the paths of the heart. In running her down. At the moment when her friends are about to kill, she rushes in and takes the bullet meant for him, just because, well, just because she loved him, we suppose. If this attraction, sympathy or love—whatever one has a mind to call it—had been more clearly shown in the preceding scenes, the final climax, when the girl drinz in his arms, tells him that she is the one he wants, would have been unquestionably stronger. G.

PICTURES AND DISEASE.

Two hundred physicians and surgeons recently attended an illustrated lecture in the Philadelphia Y. M. C. A. auditorium at which Dr. Theodore H. Weisenburg, of Medico Chirurgical College of Philadelphia, showed his celebrated series of pictures of cases of nervous diseases. Dr. Charles K. Mills, of the University of Pennsylvania, explained the pictures, which showed the epileptic cases in various stages, the pictures being used to assist in lecture work in studying cases of nervous disorder.

Dr. Mills said that the camera is quicker than the eye, and that it is possible to view a photograph for any length of time, whereas it is difficult to get a patient to pose satisfactorily for a class. The motion pictures were made and furnished by Siegmund Lubin, of Philadelphia, who is taking great interest in Dr. Weisenberg's efforts in the advancement of science. There were pictures also of the uses of the Roentgen ray in neurology, this portion of the lecture having been arranged by Dr. George E. Pfahler, of Philadelphia. The use of the Roentgen ray to locate a tumor in the brain was illustrated.

QUESTIONING AN ACTRESS.

It is not often that people out of the realm of showdom meet a "real live actress." An opportunity is being given the people of the southwest at this time when Martha Russell, formerly of stock, more recently of moving picture fame, is playing leading picture houses, giving talks on the life of an actress and holding receptions on the stage, or in the lobby of the theater.

When outsiders meet an actress under these circumstances the questions asked are strange to the profession. Miss Russell reports that the query most frequently propounded is regarding the scenes of motion pictures. Very few inquirers guessed that there was such a thing as a studio which is converted into anything from a room in a private house to the inside of a railroad station. The question most frequently propounded at Shreveport, La., concerned kissing. The young folks there wanted to know about kissing on the stage and in pictures. "Is it real?" was the pointed inquiry. "Yes and no," replied Miss Russell.

ARGUE PATENTS DECISION.

The question of the validity of the patents held by the Motion Picture Patents Co. of New York, was argued last week in Washington before the District Court of Appeals at the hearing of the appeal taken by the Chicago Film Co. of Chicago from the decision of the Supreme Court of the District of Columbia sustaining the rights of the New York concern. The Patents Co. was represented by Melville Church of Washington and Frederick P. Fish of Boston. William Houston Kenyon and Judge William J. Wallace of New York appeared for the Chicago company.

RELEASE DATE CHANGED.

The Lubin pictures which heretofore have been released on Wednesday are being released on Tuesday. The change went into effect a short time ago.

FOR HOME USE ONLY

Siegmund Lubin has invented a machine, though that is a bad name for it, but it is something on the order of the stereoscope for showing moving pictures at home. It is small and takes up little room on the library table and moving picture films can be inserted. He suggests a very pretty idea for this apparatus. The idea is to keep a family record of a child. He says, "We will take a picture of the infant at six months old, again at one year when it can toddle, and still later the romping child of five or six, and again the little school miss, and each few years until the baby has developed into the adult. Fancy this picture being a part of a wedding function."

NOTES FROM CHICAGO.

Barney Gilmore is building a new motion picture theater at Larrabee Street and North avenue.

W. P. Shaver has the lease of a new picture theater to be built at Dearborn and Division Streets.

Hardwick and Nelson have bought the Home theater from H. Kahn.

Sittner's theater in Chicago is a third floor house yet does capacity right along. It is operating under an injunction as third floor houses are contrary to present laws.

Augustus Carney recently appeared in connection with films in which he played, (as Martha Russell is appearing in the southwest) and played to 3,200 people in a day at George H. Hines's Lyda theater in Chicago. There were three matinees and four and a half night shows.

The Burton theater at Indiana and 39th Streets, opened Oct. 12. It is a cozy little house with 300 seating capacity.

G. M. Anderson appears in The Ranch Girl's Trial, soon to be released.

MILLIONAIRE BABY IN PICTURES.

Vinson Walsh McLean, the "hundred-million-dollar baby" has become a motion picture actor for the edification of his fond parents, and the first exhibition of his film was given at the McLean home in Washington, D. C. last Sunday night. How a Boy of Three Can Be Happy is the title of the picture that shows the wealthy infant playing on the beach at Bar Harbor with his friends of the "400," his dogs and other pets.

"KINEMACOLOR IN THE TRAVEL FIELD."

Another field of competition recently entered into by President Henry J. Brock, of the Kinemacolor Company, is that of the illustrated travel talk, to which he feels that the wonderful process of motion pictures in the colors of nature is better fitted than anything before discovered. The general name of the new venture is "Travel by Kinemacolor," and the beauty spots of the world will be searched for by the corps of experts maintained by the company, as well as by special expeditions directed by Lawrence Grant, who will be the star speaker in the travel department. Mr. Brock feels that he is the equal of any man in the field, and with perfect confidence enters him in the lists to bid for popular favor. Last Monday evening at Tremont Temple, Boston, Lawrence Grant gave his premier performance on the topic of "Yellowstone Park and Crow Indian Celebrations."

TIGRESS AND LEOPARD TO ACT.

That the photoplay is supplanting the old time melodrama in the furnishing of genuine sensationalism has become a recognized fact. Motion picture producers have facilities for the production of thrills not possible on the stage. The most recent case in point is found at the American Eclair plant, where a Royal Bengal tigress and a leopard have been added to the acting force. Both Miss Tennant and the "Eclair Kid," little Clara Horton, are on friendly terms with the animals and do not fear to pet them when under the eye of their trainer. The tigress and the leopard are going to be valuable assets to pictures soon to be produced. Obviously, a play depending upon the freedom of such beasts could not be staged.

EDISON'S MOTHER-IN-LAW DIES.

Thomas A. Edison returned to West Orange, N. J., yesterday after attending the funeral of Mrs. Lewis Miller, mother of Mrs. Edison, in Akron, Ohio. Mrs. Miller was eighty-two years old and had been in poor health for nearly a year.

PICTURES AT NEW STATION.

Something new in the way of entertainment for travelers is planned for the new passenger station at Kansas City. The directors of the Kansas City Terminal Company are seriously considering placing a motion picture machine in the station. There will be ample room for such an innovation, and it is believed motion pictures would prove profitable as well as entertaining.

ATTACK TRUST IN TEXAS.

Attorney-General Walthal filed a suit in the District Court of Jefferson County, Tex., last week, asking for the dissolution of what he terms a motion picture trust. It is claimed that thirteen producers of motion picture films operating in Texas have formed a trust in violation of the State law.

PICTURE HOUSES UNDER BAN.

First Deputy State Fire Marshal George F. Roesch visited Rochester, N. Y., last week, and as a result the proprietors of most of the motion picture houses in that city have received peremptory orders from Albany to make extensive alterations in their properties to meet the requirements of the present law. It is understood that the picture men have sent statements to the Albany office asking for modifications of the orders. The prevalent impression in Rochester is that the State office is more concerned in embarrassing the administration and making political capital than in protecting the public.

STUDIO GOSSIP.

FORREST HALSEY, writer of dramatic stories touching on vital local topics of the day and author of "The Brother of the Bat," has arranged to write exclusively for Reliance and Majestic productions. Mr. Halsey preparred for pictures his well-known novel, "Men Who Dare," for the Reliance Company. Oscar C. Apfel has just completed this story in a two-reel production which will be released Oct. 30.

THE SELIG COMPANY acted as host at their plant on the northwest side of Chicago during the forenoon of Wednesday, Oct. 16, to nearly seven hundred members who were attending the seventh annual convention of the American Meat Packers' Association in that city. The visiting body made their trip to the plant in some hundred and fifty automobiles with pennants flying and banners waving. At eleven o'clock, as the packers arrived at the Selig plant, a moving picture was made by the Selig cameras of their approach. Two hours later this same picture was exhibited to the meat barons at their banquet at the Rienzi Cafe.

SUE BALFOUR has recovered from an unfortunate accident some weeks ago, and is playing better than ever in Reliance character leads.

MAGGIE WESTON, the well-known character actress and comedienne, plays an important part with Director Wintrebert in the comedy production, The Topsy Turvy Love Affair.

DIRECTOR APFEL has started another big two-reel feature to be released under the Majestic banner, entitled Hazel Kirke, by Steele Mackaye. Mabel Trunnelle and Herbert Prior play the leads in this popular story.

A BOARD has been appointed in Jacksonville, Fla., to examine all motion picture operators in that city to ascertain their ability to avert any ordinary danger that might arise through panic or fire.

LOUIS A. GELENG, camera man, has returned from Panama and the Canal Zone, where he has been taking pictures. Views were taken from the platform of a flat car and from an aeroplane in which Mr. Geleng ascended with Aviator Clarence De Giets. The Aviation Film Company plans to produce two reels from the pictures taken.

THE KALEM players, who have been in Egypt and the Holy Land preparing From the Manger to the Cross, returned Oct. 12 on the *Adriatic*. In the party were Sidney Olcott, the manager and director of the players; Gene Gauntier, his assistant; George Hollister, camera man, and Alice Hollister, with the two Hollister children; Helen Lindroth, Jack Clark, J. P. McGowan, Robert Vignola, and Allan Farnum.

RAY HEDLUND and Ethel Bright, a former Broadway favorite and an extremely pretty girl, have been added to the Eclair Stock company. Hedlund has been with the Biograph, Vitagraph and more recently with the Edison company. Nov. 1 is the first release date for the favorite Eclair release. It is a split reel, providing a subject of scientific interest and a short play.

LILY BRANSCOMBE, the popular Essanay leading woman, left that company on Oct. 5 and intends taking a few weeks' rest, the first in three years. Miss Branscombe is an actress of much ability and profits by a winning personality that has made her a favorite with motion picture audiences.

THE KINEMACOLOR PICTURES are now installed at the Fine Arts Theater, Chicago, with Harold Meade as the speaker. They will remain until Nov 10.

THE ESSANAY COMPANY is arranging to send a company of players to Ithaca, N. Y., for the purpose of securing some good football pictures at Cornell University. Theodore Wharton, director of the company, returned the past week from the East, after completing arrangements for the trip. Mr. Wharton has a number of football scenarios on hand that should make splendid films with the hearty co-operation of the Cornell team.

OPPOSES SCHRANK PICTURES.

Judge A. C. Backus in the Municipal Court in Milwaukee, Wis., increased the bail of John C. Schrank, the man who shot Colonel Roosevelt, from $7,500 to $15,000 to prevent his posing for motion pictures. Representatives of a motion picture company had planned to pay the man's bail that his release might be secured for their purposes. The action of Judge Backus should have the support of every right thinking man and woman who wishes to see an important field of entertainment kept free from what is morbid and pernicious.

INCE VICE-PRESIDENT OF BRONCHO

Kaybee Films Will Be Produced Under the Most Favorable Conditions.

LOS ANGELES (*Special*).—Thomas H. Ince, director of productions which have made the original Bison pictures of the New York Motion Picture Company famous, now is vice-president of the Broncho Film Company, with associates as formerly in the Bison 101 pictures.

Mr. Ince also is general Western manager of the N. Y. M. P. Company for Coast studios.

"Differences between the company I represent and the Universal have been settled," said Mr. Ince, in reviewing the situation. "The New York Motion Picture Company will make no more Bison brand pictures. A few originals remain to be released.

"Our new brand for films will be Kaybee, abbreviation for the names of our officials, Kessel, Baumann, and Balshofer.

"Our films will be produced under better conditions than ever in the past. We not only retain our great company of Indians, an army of genuine cowboys and many stars, but are augmenting our acting and working forces."

All of which explains the proposed reorganization of forces for this company, as announced in THE MIRROR last week. Mr. Balshofer has gone East and will remain at that end of the organization, it is understood.

Mr. Ince already has several pretentious productions planned and under way for release under the Broncho and Kaybee brands.

Major J. A. McGuire, that veteran of real battle and also the motion picture field, surged to the fore this week in a leading role for the Western Vitagraph; some undertaking, as almost any fan will admit. The major scored not once, but in every strong scene. His friends will be proud to know of this latest success in a most difficult company.

The studio colony is waiting eagerly for Frank Woods and the Kinemacolor Company, as a welcome addition to the little world of film right here in the Land of Eternal Sunshine—barring a few rainy days now and then. We also have a somewhat larger array of amateur photo-playwrights waiting for Frank, which is a different story. W. E. WING.

THIS TAKES THE PRIZE.

Elevator Boy Has a Scheme to Place His Courtship at the Disposal of a Motion Picture Man.

Among the many strange letters received in the offices of the Selig Company, one has been worded in such a way that it is held up as the prize scenario of the institution. It appears from the letter that the writer is a realist in the extreme and desires to submit both himself and his bride as a sacrifice to the Selig cameras, for a small consideration. Weddings in balloons, in lion cages, etc., will hereafter take a back place, in view of the new sensation that is proffered motography. The letter, minus names and dates, is given herewith:

"I regret you misunderstood my letter. To begin with, my intentions are to get married at a near date; and, on account of the difference of our nationality and faiths (my fiancée is a French Catholic Canadian and I a Canadian Jew), we have planned an elopement, for it would be useless to ask our parents' consent, knowing their prejudices. Now, if you would be interested to negotiate with me, I would agree to grant you the permission to photograph our every move. Even going back (if you so desire) to how I met my fiancée—how we used to meet—how we meet now; our understanding. Then again, I will give the engagement ring, our elopement, her turning to my faith, our marriage, which will be according to the Jewish custom; also as to the laws of the county as to license, as to the justice of the peace. We have intentions to go to Buffalo on our honeymoon by boat, if it is not too late in the season—then, of course, we would go by rail. You could, if you so desired, get these also; in fact, any pose from the moment we rehearse from our first meeting until we settle down in our home. You might get some interesting views as we meet on the boat, and then part again. In conclusion, I may state I am an elevator boy in the same building that my fiancée is employed."

"ALKALI" IKE HAVING GREAT TIME.

Augustus Carney, Essanay's world-famous "Alkali" Ike, is having the reception of his life in Chicago at present. Ever since Carney appeared in person at the Orpheum Theater two weeks ago and addressed the enormous crowds, Chicago photoplay theater managers are clamoring for his services. Carney addressed the audiences of the Lyda Theater, Forty-eighth Avenue and Lake Street, during the past week, and met personally every man, woman and child in the neighborhood. The Lyda was packed to the doors throughout the evening shows, and the appearance of "Alkali" in his Western garb was the signal for demonstrations on the part of his admirers. George H. Hines, manager of the Lyda, was only too proud to escort "Alkali" to his home for dinner. Alkali Ike's Pants was the film shown that caused the greatest amusement in the theater. Mr. Hines declared he never saw a film "go so big," and is preparing to hold a carnival of "Alkali" pictures for the perpetuation of hilarity among his patrons. Meanwhile "Alkali" is being featured in some comedies at the Essanay Chicago studio that are booked for November release.

LETTERS and QUESTIONS

Answered by "The Film Man."

E. G., Rochester, N. Y.—Mail twenty cents in stamps to the Vitagraph Co., 116 Nassau Street, New York, and they will forward a picture of Miss Walker.

L.D.G., New York City, sends the following letter in support of a letter from I. M. P. recently printed in these columns:

Many thanks to you I.M.P., Chicago, Ill. If other people would look at things as you do there would not be so much uneasiness among the "movie" lovers. Your side of the story is all right in your defense of Miss Briscoe and I am glad that some one had grit enough to write it out—not to sit back and "think" it. Now in defense of Owen Moore. I do not see why people are continually kicking for Arthur Johnson to get back with Miss Lawrence. Everyone knows that they are both good and were fine together in pictures, but what about Owen Moore's acting? I think he is splendid—he never overdoes anything and in fact you are always longing for him to do more, but his experience has taught him just how far to go to make the public wait to see him—not tire of him. If these people who have been writing the same old thing over each week would sit up and take notice of Miss Briscoe and Mr. Moore, they would be satisfied as they are. As it is now it is as you say, simply prejudice.

A. G., New York.—Frank Smiley played the Revenue Officer and Estella Kibby the Girl in The Moonshiner's Task.

No. 17, San Antonio, Tex.—Harry Benbom played the part you refer to in the Thanhouser film, Letters of a Lifetime.

WAR AND MOTION PICTURES.

"Why Can't the Nations Have All Their Fighting Done by Film?" Asks a Spectator.

(*From the Photo-Play, Sydney, Australia.*)

There was a very good thing spoken in jest a week or two back by an American gentleman who was describing to some friends a new use to which the motion picture camera had been put, which use was this: A battle picture was made, and it was used for the training of soldiers to correct shooting in actual warfare. In the picture there were shown parties of scouts warily moving in the enemy's country, the movements of artillery and various bodies of troops, and at the last there came a great straight-on charge by a big force of men. The charge was maintained up to the camera, almost, the attacking forces then halting to pour in rifle fire. Assembled in front of the picture was a company of real soldiers in training. They were armed for battle, and they carried ball cartridge. The part required of them was to treat the picture scene just as though it was a real fight, to shoot the scouts who were shown on the screen if they were able, to do what mischief they could at long range to the detailed bodies of moving troops, and to put up the best fight they knew how in resistance to the final charge. It was a wonderfully successful experiment—just like a real fight, hot and furious, all the time. And, of course, the real soldiers with the real rifles had the satisfaction of seeing the holes they made in their opponents—a satisfaction quite uninfluenced by any disagreeable possibilities of anything hot and solid coming their way from the picture fighters in front. It was altogether a spectacle to suggest comment, and the American spectator who described it afterwards was enthusiastic about the thing and its imposing possibilities. "Why," he asked, "can't the nations have all their fighting done by film? Why can't each nation in a war put in its attacks on films, and why can't both sets of belligerents afterwards exchange films and get their own troops to work wiping out the other soldiers on the pictures? Then, all that would be necessary would be for a board of assessors to compare the results and say which set of parties had done the most killing and was on that ground entitled to the verdict."

There is a delightful naivete about this proposition that amply excuses its unfortunate impossibility. Undoubtedly, war would be much less unpopular if it could be carried out merely as a series of tests of the ability to slay without the horrid fact of actual butchery. It would be a great thing for all humanity if every "hit" counted merely as a mark in a shooting contest instead of robbing innocent non-combatants of a bread-winner. A war fought on this improved and attractive basis could be made a really pleasant entertainment. It would be possible to crowd into the front ranks of the fighters all the people who make the wars—it would be an excellent thing to do this in any case, but the scheme would have the merit of possibility in the picture warfare. And if every war promoter who—in the pictures—got shot up enough to disqualify him, was to be actually deprived of all further opportunity for making trouble—regarded as pictorially and politically dead—fighting would very soon become a lost and forgotten art.

Seriously speaking, it appears almost certain that motion photography, in its application to warfare, is to have an influence by no means advantageous to humanity, unless it be an advantage to have fighting made more fatal and sudden in result than it is even now. Because the influence of the cinematograph is towards development in the direction of perfection in whatever it is associated with. And perfection in warfare means perfection in the art of accomplishing destruction. If men are to be tutored in the dispensing of sudden death by means of moving picture targets representing actual battle conditions, it is going to be much further to the accomplishment of universal peace than it threatened to be in the days when warfare was principally hand-to-hand work with cold steel. It is unpleasant to reflect upon the probability of the greatest discovery of an age being used for the depopulation of the earth, and becoming just as much an agent of distress and destruction as it is now a popular means of enjoyment and diversion. That is, however, what is foreshadowed directly by the application of motion photography to military training.

FILM WITH A PURPOSE.

Essanay Company Produces Picture to Show Harm of Not Registering Birth of Children.

The Essanay Company has just completed a full-length photoplay that should arouse the tardy interest of negligent parents in registering the birth certificates of their children. This film will be released soon. The photoplay was produced at the suggestion of Dr. George B. Young, the Chicago health commissioner, and is the starting of a campaign of education involving the important use of the motion picture. Dr. C. St. Clair Drake, of the Chicago health board, arranged the scenario, and the film will be put out as a regular release by the Essanay Company. It will also be shown in connection with the traveling exhibit of the Woman's City Club.

The story of the photoplay illustrates in a most startling way the lax methods of physicians and parents in not registering the birth certificates of their children and, in direct contrast, portrays the immediate registering of dogs and the rushing business done at this office. The result of parents' negligence is vividly depicted when the boy, whose birth certificate has carelessly been unrecorded, is refused permission to attend school, fails to find office employment, cannot obtain a marriage license and seeks in vain to establish his right to an inheritance, all because of the lack of a birth certificate.

OPERATORS WANT DAY OFF.

San Francisco Union Demands That "Six Days Shall Constitute a Week's Work."

The Moving Picture Operators' union in San Francisco has notified the managers of all nickelodeons and theaters in the city that it is illegal for employers to cause their employes to work more than six days a week and that the union has embodied in its working rules a clause providing that "six days shall constitute a week's work." Already several theaters have complied with the demand and others are expected to follow.

A member of the union stated: "There is no question of wages involved. All we ask is one day off per week, and we do not see how the employers can in justice refuse our demand. Many of our members have had to work 365 days in the year and have had their health broken in consequence. The public doesn't realize the conditions under which we have to work. Our hours are long and broken and we are seldom off duty before 11 o'clock at night. Many of the smaller houses are poorly ventilated and all the foul air rises to the 'cage' in which the operator works. Another phase is the terrific eye-strain. Look at any operator and you will see that his eyes are drawn and strained by intense light over which he stands. In view of all these things we feel that the employers can't conscientiously refuse our only demand for one day off per week."

IN PLACE OF THE FLAG.

(*From The Buffalo Enquirer.*)

If the American flag does not call attention to the United States abroad, the American film is doing much to remind foreign people of us.

Fifteen thousand miles of motion-picture films were exported from the United States in the last fiscal year, against only 3,000 miles imported. The exact length of the motion-picture films exported in the year ending June 30, 1912, according to the division of statistics, was 80,035,302 feet, valued at $6,815,060.

About two-thirds of the films exported go in the "unexposed" form. The remaining third, however, goes in the completed state, having been utilized in the United States in making finished films ready for use in placing illustrations upon the screen.

Five thousand miles of films, thus, display the United States in distant parts of the world. They penetrate where the mast-headed flag cannot go and meet the eyes of the millions far from salt water. Just as American patrons of moving picture shows are viewing scenes and events abroad on the screens, so the foreigners are gazing upon scenes and events in American life.

The character of the exported pictures is not set forth in the official report. It is to be hoped they are not too much highwayman, cowboy and wild Indian.

LUBIN FILMS

Released Saturday, Oct. 19th, 1912. Length, 534 feet.

THE SPORTING EDITOR

A humorous story of how two antagonistic spirits were harmonized at a baseball game. The sporting editor and the lady on the woman's section were detailed to report a game from their own viewpoint. It was a cool beginning, but the end was very satisfactory to all concerned.

Released Saturday, Oct. 19th, 1912. Length, 521 feet.

CAUGHT BLUFFING

Travers and his son Billy call on Mrs. Mortimer and her daughter Dorothy. The old folks for a joke feign insanity, and the young sweethearts have them arrested and sent to a sanitarium, where they own up that they were bluffing.

Released Monday, Oct. 21st, 1912. Length, 1059 feet.

JUST MAINE FOLKS

An excellent comedy in which Squire Lang beats his rival, Bart Cullum, in a contest for the hand of the charming Widow Walters. The squire's son and widow's daughter also take a hand at the game of sweethearts, and after much fun there is a four-cornered wedding.

Released Tuesday, Oct. 22d, 1912. Length, 1061 feet.

IN THE SERVICE OF THE STATE

Joseph Vance, a deputy marshal, is sent to capture a man who has killed the sheriff of the county. He locates his man, but falls in love with the daughter. He resolves to do his duty toward the State, and in the struggle the outlaw is killed, and the deputy wounded by a shot from the girl, who, however, nurses him back to life and love.

Released Thursday, Oct. 24th, 1912. Length, 1066 feet.

THE OLD CHESS PLAYERS

Brand, a cobbler, and Stern, a pawnbroker, are dear friends, and every evening enjoy a game of chess. Stern's son and Brand's daughter are engaged, until one evening the old men fall out over a move in the game, and the sweethearts are separated. Brand becomes poor, and sends a friend to pawn the chess set. Stern recognizes it, and immediately goes to the cobbler's relief.

Released Friday, Oct. 25th, 1912. Length, 450 feet.

THE NOODLE INDUSTRY

An interesting industrial picture showing the process of making noodles. The scenes are taken in one of the largest baking plants in the world, and located in Philadelphia. The clean atmosphere of the factory is a very agreeable information, and will please the millions who enjoy the American macaroni.

Released Friday, Oct. 25th, 1912. Length, 590 feet.

DOWN WITH THE MEN

Mabel Mordant is a suffragette, and when the men won't let the agitators hold their meetings in peace she gets real mad. She secures a detective's badge and uniform and arrests Paul Arthur, one of the tormentors, she takes him before the police sergeant, and the men guy the life out of her and try to flirt. Finally Paul proposes marriage, and tells her it is a better game, and Mabel thinks the same.

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